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AN INQUIRY

INTO

THE ORIGIN AND EARLY

HISTORY OF ENGRAVING,

UPON

Copper and in Wood,

WITH

AN ACCOUNT OF ENGRAVERS AND THEIR WORKS,

FROM THE

INVENTION OF CHALCOGRAPHY BY MASO FINIGUERRA,

TO THE TIME OF

MARC' ANTONIO RAIMONDI.

BY WILLIAM YOUNG OTTLEY, F.S.A.

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AN INQUIRY

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Ancient Engravers of the Venetian State, and other parts of the North of Italy. Zani's account of an Engraving, conjectured to be by Francesco Squarcione. Andrea Mantegna. Girolamo Mocetto. Marcello Fogolino. Benedetto Montagna. Bramante. Nicoletto da Modena. Altobello. Gio. Battista del Porto. Gio. Maria and Gio. Antonio da Brescia. Works of unknown Engravers, distinguished by Cyphers or Monograms.

IN the three foregoing chapters, I have endeavoured to trace the progress of Chalcography in Florence, from its invention, by Maso Finiguerra, until the commencement of the sixteenth century. That the art of engraving on copper, or other metal, was practised during this interval at Rome, also, is sufficiently proved by the numerous plates in the edition of the "Geography of Ptolemy," printed there

in 1478:* that it was known likewise in other places south of Florence, can scarcely be doubted: and yet I am not prepared to mention the name of even one Italian engraver, a native of those parts, who flourished prior to 1527, the year in which the sackage of Rome took place. In the northern provinces of Italy the new art appears to have met with the early attention of men qualified by their abilities to ensure its advancement. Of these, Andrea Mantegna has been commonly considered the most ancient. Zani, however, suspects that his master, Francesco Squarcione, engraved before him.†

Francesco Squarcione was born at Padua, in 1394, and died, aged eighty, in the year 1474. Lanzi observes of him, that if he was not himself the best artist of the state of Venice of his time, he was, certainly, the best instructor of others. Not content with the

* A description of this curious work, accompanied by fac-similes, will be found in the Supplement to Mr. Dibdin's Bibliotheca Spenceriana.

† Palmer, in an appendix to his 'History of Printing,' 1733, (p. 390, and seq.) gives a *Catalogue* of the chief contents of a Volume of early engravings; "Exactly copied," he tells "us, from the R. H. the Earl of Pembroke's "curious Book of those Prints, in which "each Piece hath its own particular account "of its manner, &c. in manuscript, in a right "progressive order as follows."

After a description of Pollajuolo's battle of naked figures, and two pieces by Israel van Mecken, we find the following unintelligible passage; from which some writers have been led to suppose that Lord Pembroke's collection really possessed the impression of an engraving on metal, with the date of 1412.

"4. A. M. was, as is supposed, *Andrea de* "*Murano*, 1412. This print is upon that "mixt metal on which goldsmiths used to "engrave their first proofs. It is now like-"wise used by other artists. Founders call "it the hard metal, and printers the type-"metal, though the latter has a greater pro-"portion of iron. The other materials are "lead, block-tin, and regulus of antimony. "*Albert Durer* began by copying of old "prints, as you will see when you come to "him; this print is older than that of 1467, "which stands by it, which was taken to be "the oldest of any one with a date by the "author, who mentions this for want of "knowing of that. As for the year 1412 "above-mentioned, it agrees with the time in "which *A. de Murano* flourished; and Bal-"dinucci speaks in one place as if other au-"thors were uncertain how near 1400, the "invention of prints was. Yet he seems to "say, that *Maso Finiguerri* was not long "before *Pollaiolo*, who followed *Baccio* "*Baldini*, who imitated *Maso* the inventor "of prints, by taking off some from engraved "silver work, to see the impression: but un-"less he did so some years before, this print "must be older."

I should not have given this nonsense a place in my book, had not the passage been often referred to by other writers. There can be no doubt that the author of the MS. observations mistook the date.

means of study which his native city and other parts of the Venetian states afforded, he travelled all over Italy, and even to Greece; designing whatever he found best worthy of his attention in painting and sculpture, and, occasionally, making purchases of such things as came within his reach. Upon his return to Padua, he there arranged his collection, which was the richest then known; not only in designs, but also in ancient statues, fragments, and bassi-relievi. With the help of such models, rather than by means of the example of his own works, he instructed the young artists committed to his charge; and so great were the benefits which were found to result from this mode of teaching, that it is said the number of his scholars amounted to no less than an hundred and seventy-three.

"By this respectable artist," says Zani, (Materiali, p. 59, et seq.) "I flatter myself with having discovered an engraving, executed "with the burin, which I shall now describe.

"This print measures twenty inches and nine lines in width, by "fourteen inches and two lines in height,* is a little rounded off "at the four corners, and is marked in the middle, at bottom, in "large characters, thus: $\overline{S\ E}$. The subject, which is familiar "and grotesque, contains nine figures. In the middle, stands an "old woman, with a high toupee, who, with her right hand, holds "a spit, well laden with sausages, and, with her left, presents the "foot of a hog to a young man. Another man, who is kneeling "on the ground before the old woman, appears to supplicate her "favours; and in the back-ground are two others, seated, and seen "in profile, one on each side, blowing trumpets.† The buttons on "the habits of all these men, are so many bells; the fore-ground, "which occupies the entire width of the print, at bottom, appears "like a frame, from which rise various plants, several of them

* As I have before said, I am doubtful whether or not Zani measures by the old French foot.

† The reader will observe, that, although Zani says this piece contains nine figures, he only describes five.

" with flowers; and the ground, higher up, has the form of a regular " horizontal stripe, and is enriched with numerous minute sprigs " of foliage: all the rest of the back-ground is white. The figures " are all of large dimensions, and at their feet are a few short " horizontal lines, intended to indicate the shadows projected from " them on the ground."

Zani informs us that he has seen four impressions of this engraving: the first at Padua, in the Library of S. Giustina, appertaining to the Benedictine Monks; the second, in the collection of the Ducal Gallery at Florence; the third, in the National Cabinet at Paris; and the fourth, in the collection of an amateur, M. Michel Nitot Dufresne, in the same city.

It is difficult, from the observations with which Zani endeavours to explain his reasons for ascribing this engraving to Squarcione, to form any distinct idea of the manner in which it is engraved. He tells us, that it is quite in the taste of the old school of Padua; " that is," says he, " in the style of the master who engraved the " 'Giuoco di Tarocchi;'* of Mantegna; of the two engravers of " Brescia; of Montagna, and other similar artists." So that it is impossible to conjecture whether it is finished with diagonal hatchings, like the engravings of Mantegna, and many of those of Gio. Antonio da Brescia; with close hatchings, crossed in various directions, like the pieces of the Giuoco di Tarocchi; or in the bolder and less neat style of workmanship adopted by Benedetto Montagna. What Zani says of the probability that Squarcione might have acquired some knowledge of the newly discovered art of engraving during his travels, does not appear liable to objection; nor does he argue unfairly, that the letters S E. appearing, on the print in question, not only with a mark of abbreviation over them, but also without any point between them, are strong indications that they were intended to represent the first and the last letters of a word; and, if of a word, most probably of the name of the artist.

* I have already given my reasons for placing these prints in the early Florentine school.

by whom the engraving was executed. Not having had an opportunity of seeing the print in question, however, I can hazard but little of my own in further support of Zani's conjectures respecting its author.

I have already stated my belief that the practice of taking impressions from engravings intended to be filled with *niello*, became general amongst the goldsmiths throughout Italy, not many years after Finiguerra had discovered the method of so doing; and, the principle being once understood, there appears no reason why the application of that principle to works of larger dimensions, might not have taken place as early at Padua as at Florence. It seems, indeed, to have been a very common belief amongst the early Italian writers, that Andrea Mantegna was the *Inventor* of Chalcography; and although it is now ascertained that that title is due to Finiguerra alone, still it may, perhaps, admit of a question, whether or no he did not precede the artists of the school of Florence in the publication of engravings, calculated, from their dimensions, as well as their merit, to command the public attention.

ANDREA MANTEGNA.

Nat. 1430. *Ob.* 1506.*

The chief particulars of the life of Mantegna, with which we are acquainted, may be briefly stated as follows.

He was born in 1431, at Padua, and, at an early age, became the scholar of Francesco Squarcione, (not Jacopo, as Vasari erro-

* Vasari states Mantegna to have died, aged sixty-six, in the year 1517, and erroneously says he was born near Mantua, whereas he was a native of Padua. The time and place of his birth are ascertained from the following inscription upon an altar-piece, mentioned in the text, which was painted by him when only seventeen years of age: *Andreas Mantinea Patavinus ann. septem et decem natus sua manu pinxit,* M.CCCC.XLVIII. (Ridolfi, tom. i. p. 68.) The exact date of his death was discovered a few

neously calls him.) In the school of this eminent teacher he made so rapid a progress in the art of painting, that, when only seventeen years of age, he had already painted the chief altar-piece of the church of S. Sofia at Padua; a performance of which Vasari, who saw it, testifies, "that it appeared like the work of an old and well "experienced artist, rather than of a young man." About this time, or soon after, Squarcione being commissioned to paint the chapel of St. Christopher, in the church of the 'Frati Eremitani,' at Padua, confided the work, according to his usual custom, to his best scholars. Mantegna appears to have had the chief share of the performance, and painted in frescoe the stories of St. Christopher and St. James. The work is still in existence, and althoughit was probably finished before the artist had completed his twenty-second year, may be classed amongst his most masterly productions. Some of the compartments have been etched, in a manner very inadequate to convey an idea of the merits of the originals, by an artist of the name of David.

The reputation which Andrea acquired by this work, gained him to wife, as Vasari informs us, the daughter of Jacopo Bellino, a Venetian painter of eminence, the father of Gentile and Giovanni Bellini;* and Squarcione, offended at his scholar's connexion with the family of a rival, became, for ever afterwards, his enemy. Mantegna, however, continued his course. He was employed in other works of painting at Padua, as well as at Verona; till, at length, he attracted the notice of Lodovico Gonzaga, the Marquis of Mantua, who took him into his service.

The exact period at which Mantegna took up his abode in

years ago at Mantua, in a letter addressed, September 15, 1506, to the Marquis Francesco Gonzaga of Mantua, by Francesco Mantegna, the son of Andrea, informing that Prince that Andrea Mantegna died on the Sunday preceding. The letter is given at length by Zani, "Materiali," p. 239.

* Gentile Bellino was born in 1421, and died in 1501. Giovanni, his brother, was born about 1427, and died aged ninety. We may conjecture that Jacopo's daughter was two or three years younger than her brother Giovanni, and that her union with Andrea Mantegna, took place about 1452.

Mantua, appears doubtful. Francesco Mantegna, in the letter mentioned in a recent note, speaks of his father having served the Gonzaga family for fifty years; whereas Pietro Brandolese (Pitture di Padua, 1795, p. 286,) says "that the Marquis took Mantegna into "his service from the year 1468; that our artist went to Rome in "1488.... returned to Mantua in 1490, and that he there died in "the month of September, 1506, aged seventy-six. The dates "here given," continues Brandolese, "may be depended on, "although they are very different from those hitherto published. "They were taken from authentic documents, existing in the secret "archives of the court of Mantua, in order to gratify the inquiries "of a person of distinction, who has been pleased to communicate "them to me."

Zani properly observes, "that if Andrea entered into the service "of the Gonzaga family, in 1468, he could not, upon his death in "1506, have been in its employ more than about thirty-nine years. "In one of these accounts, therefore," continues Zani, "there "must be an error; but I know not whether to ascribe it to Fran- "cesco Mantegna, who, perhaps, exaggerated the services of his "father, or to the copyist of his letter, or to the person or persons "who copied the other documents communicated to Brandolese." Perhaps the fairest course to pursue, will be to suppose Mantegna to have first entered into the service of the Gonzaga family about the year 1462, (thus dividing the difference between the two testimonies;) since, on the one hand, it is not probable that his son should have stated him to have served that family for fifty years, when, in reality, he had not been in its employ so much as forty;] nor likely, on the other, that no record whatever should be found, in the archives of the court of Mantua, of services actually performed by Mantegna, during a period of twelve years.

Amongst the numerous works of painting which Andrea executed at Mantua, were the celebrated Triumphs of Julius Cæsar, painted by him, in distemper, in nine pieces, and now at Hampton Court. The reputation which he acquired throughout Italy by this work,

occasioned him, says Vasari, to be invited by Pope Innocent VIII. to Rome, where he painted a chapel in the newly erected fabric of Belvidere. This work being finished, he returned, in 1490, to Mantua, where he continued to reside, enjoying the protection of the reigning family, until his death in 1506.

I have had occasion to observe in a former page (see note, p. 264,) that Vasari, in the first edition of his work, published in 1550, speaks of Mantegna in terms which might lead one to suppose that he then considered him as the inventor of Chalcography. "He left "to painting," says he, "not only the difficult art of fore-shortening "figures, so as to give them their proper effect when seen from below, "an invention which gives great variety to painting; but also the "method of engraving figures upon copper-plates,—an art of great "utility—by means of which the world has not only been put in "possession of 'the Bacchanalian Scene,' 'the Battle of Sea-"Monsters,' 'the taking down from the Cross,' 'the Burial of "Christ,' 'the Resurrection, with Longinus and St. Andrew,'—all "of them works of the said Mantegna—but has likewise been "made acquainted with the styles of all the artists who have since "existed."*

In the augmented edition of the lives of the painters, published by Vasari in 1568, the foregoing passage could not remain, without bearing the appearance of contradiction to the account given in the life of Marc Antonio, in that edition, of the invention of chalcography by Finiguerra. We therefore find it thus altered: "He "shewed, in a better manner than had been before practised, how "the fore-shortening of figures seen from below might be repre-

* "Lasciò costui alla pittura la difficultà "degli scorti delle figure al di sotto in sù; "invenzione difficile e capricciosa: Et il "modo dello intagliare in Rame le stampe "delle figure; comoditá singularissima vera-"mente; per la quale ha potuto vedere il "Mondo, non solamente la baccanaria, la "battaglia de' mostri marini, il deposto di "croce, il sepelimento di Christo, la Resur-"ressione con Longino et con Santo An-"drea, opere di esso Mantegna; ma le "maniere ancora di tutti gli artefici, che "sono stati."

" sented in painting, &c.; and he took pleasure, also, as we have " already said, in engraving figures upon copper," &c.* The previous mention of Mantegna's having practised engraving, here alluded to, occurs in a former part of his life, where Vasari says: " This artist took pleasure, as Pollajuolo did, in engraving copper- " plates; and, amongst other things, he engraved his Triumphs " (of Julius Cæsar,) which plates were then held in estimation, " because the world had not seen better."†

A third, but a very brief mention, is made, by Vasari, of Mantegna's engravings, in the introduction to his life of Marc Antonio; where, after speaking of Finiguerra's invention, and of his having been followed by Baldini, he says: " This thing happening to come " to the knowledge of Andrea Mantegna at Rome, was the occasion " that he began to engrave many of his works, as was observed in " his life."‡

The last of these passages, could we be certain that Vasari wrote it upon authority, would go far towards depriving Mantegna of a place amongst the most ancient Italian engravers, by throwing the whole of his numerous engravings into the last ten years of the fifteenth century, or the first five years of the century following. But it is more than probable, nay, I think, certain, that he thus expressed himself, according to his frequent custom, merely for the purpose

* The remainder of the sentence is verbatim the same as in the first edition before cited. " Mostrò costui con miglior modo " come nella Pittura si potesse fare gli scorti " delle figure al di sotto in sù, il che fù " certo inventione difficile, e capricciosa, e " si dilettò ancora, come si è detto, d'intagli- " are in rame le stampe delle figure, che è " commodità veramente singularissima, e " mediante la quale hà potuto vedere il " mondo non solamente la Baccaneria, la " battaglia de' Mostri Marini, il deposto di " Croce, il sepelimento di Christo, la Re- " surrettione con Longino, e con S. Andrea, " opere di esso Mantegna, ma le maniere " ancora di tutti gli artefici, che sono " stati."

† " Si dilettò il medesimo, si come fece " il Pollajuolo, di far stampe di rame, e fra " l' altre cose fece i suoi trionfi, e ne fù " allora tenuto conto perche non si era veduto " meglio."

‡ " Questa cosa venuta a notitia d'Andrea " Mantegna in Roma, fù cagione ch'egli " die de principio a intagliare molte sue " opere, come si disse nella sua vita."

of connecting his narrative in an agreeable and easy manner; and it may be fair to say thus much in Vasari's defence, upon the occasion, that the error under which he laboured as to the periods of Mantegna's birth and death, might seem to render such a statement far from improbable. Upon the whole, the assertion of Vasari, respecting Mantegna's engraving, in the first edition of his work,* appears to have a better claim to our credence, than the passage last noticed in his second edition; and the more so, as it is corroborated by the writings of other old authors;† amongst which may be mentioned Lomazzo, who, in the index to his "Trattato del Arte della Pittura," &c. 1585, p. 682, accompanies the name of Andrea Mantegna with this short eulogium: "A prudent (or "correct) painter, and the first engraver of copper-plates in Italy."

In addition to such arguments, I must observe, with Lanzi, that it is highly improbable that Mantegna should first have applied himself to the practice of so laborious an art as engraving, at the advanced age of sixty; and that, employed, as he constantly was, in great works of painting, it is not to be believed that he should have found time, during the last sixteen years of his life, to execute so considerable a number of large and finished engravings as we possess by his hand.

The engravings of Mantegna themselves, moreover, furnish further evidence in support of the opinion we have given. He engraved, as Vasari observes, some plates (three only) of his celebrated triumphs of Cæsar, a work which was executed before he went to Rome; and these prints, as we shall have occasion to observe more particularly when we come to describe them, were engraved by him, not from the finished pictures, but from his original designs.

* I am not a little surprised that the passage relative to Mantegna's engravings, in the first edition of Vasari, should have escaped Lanzi and Zani. Had Lanzi been acquainted with it, he might have employed it with effect, in support of his argument as to the antiquity of Andrea's engravings. See his chapter entitled "*Origini e progressi della incisione in rame e in legno*;" in the first volume of the "Storia Pittorica."

† See, upon this subject, Zani, "Materiali," p. 63, et seq.

The changes in the arrangement of the figures between these engravings and the pictures which he painted of the same subjects, are such as to leave, I think, no doubt that the prints were executed whilst the paintings were yet in contemplation: for had they been engraved after the pictures were finished, he would have consulted his reputation, by making them more nearly resemble the pictures; as the variations of composition, which are to be observed between the engraved compartments and the painted ones, are generally in favor of the latter. In one of the engravings, indeed, the composition is entirely different from the painted compartment, and, certainly, very inferior.

It is probable that Mantegna had meditated and made studies for this work of the triumphs of Cæsar, long before he was commissioned by the Marquis of Mantua to paint it. The subject was suited to his taste, and afforded a more ample field for the introduction of the various fragments of ancient sculpture, Greek and Roman dresses, &c. which he had collected together, whilst drawing in the museum of his master Squarcione, than any he could have chosen. Michelangiolo Buonaroti, it is well known, had, in like manner, prepared the materials for his great work of the Last Judgment, many years before he was called upon, by Pope Paul III., to represent it in painting in the Sistine Chapel; and, indeed, the best works of a great artist are always those of which he himself suggests the subject, and arranges the plan.

But however this may have been upon the occasion in question, there is good reason to believe that Mantegna, before he commenced the pictures of this series, prepared a careful drawing of each intended compartment, executed with the pen, and of similar dimensions to the three pieces which he engraved. Of the first compartment of the series, (that numbered 1 in the wood-cuts of this work engraved by Andrea Andreani) I possess such a drawing in my own collection. The figures in this drawing, although the composition is generally the same as in the picture, are of smaller dimensions, in proportion to the size of the compartment, and, in consequence,

they are more in number. Of the men blowing trumpets, for example, four of the figures are introduced nearly entire; whereas, in the finished work, the composition being more compressed, two entire figures of the trumpeters only are seen, the others being thrown, with increased effect, behind, and almost entirely hidden by the prominent figures. From all these circumstances it follows that the engravings made by Mantegna of part of the Triumphs, were executed before the pictures were begun; which will, at least, throw them back to an early period of the artist's domicile at Mantua, since there appears no doubt that the work was many years in hand.

Bartsch, who is ever on the watch to anticipate and to prevent the effect of any argument that may be brought in favor of the antiquity of engraving in Italy, (having discovered, upon a comparison of Mantegna's three engravings above mentioned, with the more modern prints taken from the pictures, that the former were engraved after the artist's original drawings,) observes, (vol. xiii. p. 224,) "that the three pieces of the triumphs in question, appear "to be the first essays of Mantegna's burin." I can by no means agree with him in that opinion: on the contrary, were I appointed to the difficult task of classing the engravings of Mantegna according to their probable comparative ages, I should award priority of date to a very considerable proportion of the most capital of them.

Lanzi and Zani are both of opinion that Mantegna must have first applied himself to engraving before he left Padua. The former writer observes, "that none of his known prints indicate the hand "of a beginner; and that it is not credible that he should have "passed his noviciate in such an art, when an old man. I sus-"pect," continues he, "that he learned the rudiments of it from "Niccolò,* a celebrated goldsmith; whose portrait, together with

* Vasari (Vita di Mantegna) styles him "Nicolò Orefice di Papa Innocenzio Ottavo;" from which we may collect, that, many years after the period in which his por-

" that of Squarcione, he painted, at Padua, in the frescoe of St. " Christopher, in the church of the 'Eremitani,' intending the one " and the other, most probably, as marks of respect towards his " masters.* It is indeed true, that we have no engraving by his " hand, of which we can bring proof that it was executed at this " or any other early period of his life, as he never dated his plates. " But it cannot, nevertheless, be pronounced, with certainty, that " none of his engravings appertain to such a period; for, although all " of them are nearly conformable to each other in style of execution " as well as in excellence, the same may be said of his works of " painting; insomuch, for example, that but little difference is to " be discovered between his frescoe of St. Christopher, painted " when he was in the vigour of his youth, and the altar-piece at " S. Andrea, at Mantua, which is considered his last work."†

The observation of Lanzi, that the engravings of Mantegna nearly resemble each other in excellence and in style, is well founded. Before he had arrived at manhood, he had become an expert master; he never afterwards departed from the maxims which he had imbibed in the school of Squarcione; never changed his manner. But, although his prints have the same general character, still, upon a comparison of some of them, there may be observed circumstances which, I think, indicate that a very considerable period of time elapsed between the respective dates of their execution. If I am required to illustrate the remark by an example, let me beg the reader, if his collection afford him the opportunity, to place

trait was painted by Mantegna in the chapel of S. Christopher, he was taken into the service of Innocent, who was not elected Pope until the year 1484. Vasari terms Niccolò the particular friend of Mantegna.

* The chapel of S. Christopher, as we have before observed, appears, from Vasari, to have been painted shortly after 1450. It may, however, have been several years in hand, and Vasari speaks of the particular compartment, in which the above portraits were introduced, as the last executed. Still, if we suppose, with Lanzi, that Mantegna had previously learned the art of engraving from the goldsmith Niccolò, we can hardly place his first essays in that art later than the year 1455.

† " Storia Pittorica," (Ediz. 1795,) pp. 95, 96.

before him, on the one hand, the two large upright engravings of Mantegna, representing "the taking down from the cross," and "the burial of Christ," probably intended as companions; and, on the other, the same subject as the last-mentioned print, represented, in figures of greater dimensions, on a large plate, lengthways. In these three engravings, he will discover the same diligent attention to minute detail throughout; all of them are finished in the same manner by diagonal hatchings; the figures in all are designed with intelligence; and the heads are full of character and expression. But in the first two pieces, he will observe, in the arrangement of the groups and the drawing of the individual figures, a certain simplicity of manner, joined to a meagerness of form, characteristic of the middle of the fifteenth century, which he will in vain search for in the other; wherein the artist, besides exerting himself to give a greater fulness and sweep of outline to the naked parts of the figures, and increased expression of grief to the countenances, (an expression which, in the head of St. John, perhaps borders on grimace,) has also adopted a more artificial mode of grouping; and successfully endeavoured, by uniting the several parts of his composition into a few large masses, to give the whole a greater breadth of effect. In this latter print, moreover, he will find that the heads of the principal figures are wholly unaccompanied by the diadems or glories, which are delineated, and even fore-shortened, with so much care, in the two former; and which, as I have often had occasion to remark, became gradually discarded, by the best Italian artists, after the middle of the fifteenth century. In short, after a careful comparison of these pieces, he will, perhaps, agree with me in the opinion, that the first two were executed at an early period of the artist's career; the third, towards its close.

With respect to the number of engravings by Mantegna at present known, the two Italian writers lately mentioned, differ very considerably in opinion. Lanzi, (tom. i. p. 94, ediz. 1795,) speaks of their amounting to "near fifty; most of them of large

" dimensions, full of figures, and studied in every part." Zani (Materiali, p. 141, Nota 64,) cannot conceive upon what authority Lanzi should have so written; and takes the opportunity of "assuring amateurs, that the pieces, really and truly engraved by "the hand of Mantegna, at present known, do not amount to "twenty, and that almost all of them are subjects of but few "figures." In the new edition of the "Storia Pittorica," published in 1809, Lanzi, of course, feels himself called upon to defend his former assertions. This he does in a note, (tom. i. p. 108,) in which he tells us "that he finds forty engravings of Mantegna cited by "others, and that, in addition to these, he has intelligence of two "or three pieces not generally known." He adds, "that the "assertion of Zani has not only astonished him, but likewise all "those judges of ancient engravings whom he has had an opportunity of consulting upon the subject, whether in conversation "or by letter," &c. A list of the forty and odd pieces of Mantegna, with which the writer was acquainted, had certainly been a more satisfactory defence of his opinion. If, on the one hand, however, Lanzi was not prepared to enumerate so many, there is reason to believe, on the other, that Zani insisted upon too small a number; and it is certain that he spoke unadvisedly, when he declared that almost all of them represent subjects of but few figures.

Independent of the prints of Mantegna generally known, all of which, as Lanzi observes, display, in their workmanship, the hand of a practised engraver, it is not improbable that others, the first essays of his burin, may still exist; which, either in consequence of their rarity, or the rudeness with which they are executed, have hitherto escaped observation. I possess, indeed, in my own small collection, a print, which is probably one of these, and is, I believe, unique, representing a graceful figure of a young man bearing a yoke on his shoulders, and dragging after him a heavy ball, attached by a chain to his leg. This piece appears to have been drawn or scratched on a small plate of some soft metal, prepared for the purpose in so rude a manner, that even the irregularities,

occasioned by the hammer in the edges of the plate, are apparent all round. It bears every mark of having been executed in the infancy of engraving, and seems to have been printed with a common roller. The reader will be enabled to form some idea of its appearance from the annexed fac-simile. This engraving was copied, in a more finished manner, in the sixteenth century, by Adam Ghisi, of Mantua, in an opposite direction to the original; with the addition of the following short inscription underneath the figure: SERVUS EO LAERTIOR QUO PATIENTIOR. The design has always been attributed to Mantegna.

Lanzi observes, "that we have, as it were, two distinct editions "of Mantegna's engravings; the one apparently taken off with a "weak tint, by means of a roller; the other, printed with dark "glutinous oil-colour, and a press." He might, I think, have added, though I am aware that in this opinion I differ from Bartsch, that the artist engraved some of his pieces twice over: perhaps because he found that the first plates, which are supposed to have been executed upon some metallic compound less hard than copper, were worn out before they had furnished the number of impressions for which he had demand. In addition to the few repetitions which, from the intelligence and spirit that appear in them throughout, I ascribe to his own hand, we have others, which I believe to have been carefully copied under his direction by pupils. These repetitions are noticed in the following catalogue; besides which I have added a few pieces engraved from other designs of Mantegna, by anonymous artists of the time, who probably studied the art under him, and engraved them under his superintendence, for the purpose of publication, at a time when his weightier avocations as a painter, added, perhaps, to the infirmities of age, prevented his doing them himself. The reader will perceive that I consider Mantegna not only as an engraver, but also as a publisher of prints for sale:—perhaps he was the first.—I have only to add that, as usual, I have recourse to Bartsch for the descriptions of such pieces in my catalogue, as I have not a convenient opportunity of examining.

Facsimile of an ancient Print supposed to be Unique,

in the Collection of the Author.

Sacred Subjects.

The Holy Family, with Angels.

In the middle of the print, the Virgin appears seated in a cavern, or grotto, and surrounded by a glory of angels. She supports, with both hands, the infant Jesus, who is sitting upon her knees, and bends forward toward an old man, in the fore-ground, on the left, who approaches him in an attitude expressive of humility and devotion. In the fore-ground, on the right, Joseph appears, standing, holding his staff. The two last described figures are only in outline. The shadows are also wanting in the upper and lower parts of the print; the plate never having been finished. This piece, which is very rare, measures fifteen inches and an half in height, by eleven inches and one eighth in width.* (*Bartsch, No.* 9.)

The Flagellation.

In the middle of the print, at some distance from the spectator, Jesus Christ is represented, bound to a pillar by cords, and scourged by three executioners. In the fore-ground, on the right, stand two soldiers, each holding his shield with the right-hand. A third soldier, dressed in complete armour, is seated on a square stone, in the fore-ground on the left. These figures are situated on a pavement of quadrangular stones. The upper part of the engraving, on the left-hand, appears never to have been completed. The effect of the perspective in this print is striking, but in respect

* The engravings of Mantegna have, in general, no surrounding line marking the terminations of the subjects they represent; and as they are commonly found clipped, more or less, round the edges, it is seldom possible to ascertain the full and exact dimensions of the plates. In many cases, therefore, the measurements given of them in the text, may be considered as rather within the mark.

to the mechanism of engraving, it is inferior to many of Mantegna's other pieces, being executed in a coarse, unfinished style. It measures fifteen inches and a half in height, by twelve inches and a quarter in width. (*Bartsch, No.* 1.)

Of this print, there exists a copy engraved in the same direction as the original, by an anonymous artist; perhaps a scholar of Mantegna. It is engraved with greater neatness of execution than the original, but has less spirit and expression. It differs from it, moreover, in the following particulars. First, there is no pavement; secondly, the upper part of the print, on the left, is finished, and presents a distant landscape, with some clouds; and thirdly, the columns, to one of which Christ is bound, are surmounted by an architrave, which is wanting in the original. It measures eighteen inches and a half in height, by fourteen inches and three-eighths in width.

The Descent from the Cross.

Two of the disciples are represented on ladders, taking the body of Christ from the Cross. Under the Cross, on the right, stand St. John the Evangelist and Mary Magdalen, the latter a back figure, besides the centurion and another soldier, both dressed in armour. On the left, upon the ground, is the Madonna fainting, assisted by two of the Marys. Another female and an old man stand looking on, and a second man, whose figure is seen in a back view, appears leaning on one of the ladders, on the same side, looking up at the body of our Saviour. A tree, devoid of foliage, rises on the right of the print. The back-ground represents a rocky landscape, with a view of Jerusalem. This piece, which, as I have already said, was probably one of Mantegna's first works of engraving, is executed with diligence throughout, and is one of his most scarce prints. It measures seventeen inches and three-quarters in height, by fourteen inches in width. (*Bartsch, No.* 4.)

The Burial of Christ.

The sepulchre which, in form, resembles a sarcophagus, is placed in the middle of the print, at the entrance of a cavern hewn out of a rocky mount, which occupies all the left side of the piece. Two of the disciples appear carefully laying the body of Christ into the sepulchre, in presence of two of the Marys, who, with countenances expressive of sorrow, are looking on. Nearer the foreground, under this group, the Madonna is seen fainting in the arms of the two other Marys; and, on the right, stands St. John, whose figure is seen in a back view, weeping. Longinus, armed with a spear and a large shield, appears at some distance off, on the same side; and behind him, in the back-ground, are the three crosses. This piece which, as we before observed, seems to have been intended as the companion to the one preceding, measures eighteen inches and one-eighth in height, by fourteen inches in width. (*Bartsch, No.* 2.)

Of this engraving we possess a repetition, in the same direction as the above, executed, in my opinion, by Mantegna himself; though Bartsch ascribes it to Gio. Antonio da Brescia. I have not, indeed, had an opportunity of comparing the two pieces together, but I have examined each separately, and think them so nearly equal in merit, that I should hesitate to which to give the preference. The piece now spoken of, measures about half an inch less in height than the other, but is of the same width. It may also be known from it by the letters INRI inscribed on the tablet over the cross of our Saviour, and the four birds flying in the air over the crosses. In the print first described, the tablet over the cross of our Saviour has no characters inscribed upon it, and there are only three birds.

Besides the above repetition, there exists also an old copy of this print, of no great merit, engraved in a reverse direction.

The Burial of Christ.

The two last described pieces, as has been said, bear evidence that they were executed at an early period of the artist's life. That now before us was, without doubt, a production of his more matured talents, and was probably engraved by Mantegna upon his return to Mantua from Rome, after he had painted the chapel for Pope Innocent VIII. in the Vatican.

On the left of the print the body of Christ is represented, extended upon a linen cloth, and supported by two of the disciples and one of the Marys. Behind is another disciple, weeping, and also Mary Magdalen, who, gazing meanwhile on the dead body, raises her arms in an attitude expressive of frantic sorrow. The legs of our Saviour rest on the sepulchre, on the end of which is this inscription in large characters: HUMANI GENERIS REDEMPTORI. On the right, the Madonna is represented fallen down in a swoon, and attended by two aged females. Further on the right, in the fore-ground, St. John is seen in profile, standing, and clasping his hands in all the agony of grief. In the distance, on the same side, are the three crosses. It is not a little creditable to Mantegna that this piece appears to have given Raffaello the idea of his celebrated picture of the same subject, in the collection of the Prince Borghese at Rome.

Bartsch justly observes that this print is one of Mantegna's most perfect productions, as well in respect of design and expression, as engraving. It is necessary, however, to remark, that but a very imperfect idea of its merit in the last particular, can be formed from the worn out and retouched impressions of it commonly seen. It measures seventeen inches and three-eighths in width, by twelve inches and a half in height. (*Bartsch, No.* 3.)

Of this piece we have a good copy by an anonymous engraver, executed in an opposite direction to the original.

The Descent of Christ into Limbo.

The figure of Christ is seen, in a back view, at the gate of Limbo. He holds a banner, and is stooping down to deliver the souls of the patriarchs, two of whom, and a female, already liberated from the prison, are seen standing naked on the right. On the left is a naked figure of a man supporting a large cross; and above, in the air, are three demons, two of which are blowing horns. This piece, which is engraved in the same coarse manner as the print of the Flagellation, measures eighteen inches and a quarter in height, by fourteen inches in width. (*Bartsch, No.* 5.)

Of this print there is a copy, with some variations, engraved, in 1566, by Marius Kartarus.

Christ, after his Resurrection, with St. Andrew and St. Longinus.

The figure of Christ is standing, and seen in a front view, in the centre of the piece, with his back to the sepulchre. With his left hand he holds a banner, and with the other he gives the benediction. On the left of the print is St. Andrew, supporting his cross; and on the right is St. Longinus, with his spear resting against his shoulder, and his hands joined together and elevated as if in the act of prayer. This piece is designed as well as executed in Mantegna's best and most finished manner. St. Andrew and St. Longinus are two of the patron saints of Mantua, whence we may be justified in concluding that it was engraved in that city. It measures sixteen inches and a quarter in height, by thirteen inches in width. (*Bartsch, No.* 6.)

Of this print there is a good old copy, by an anonymous engraver, in a reverse direction to the original.

The Pietá.

Christ is represented sitting on his sepulchre. He is seen in a front view, having his head inclined towards the left, and exposes to view the wounds in his hands. On the fore-ground, on the left, is the crown of thorns, and in the back-ground is a landscape. This piece is carefully, and, at the same time, spiritedly executed. It measures eight inches and a quarter in height, by four inches and a quarter in width. (*Bartsch, No.* 7.)

Of this print Bartsch describes a repetition, engraved in a reverse direction, with some variations. He ascribes this repetition to the artist whom he calls Zoan Andrea, though, from his account, it does not appear to bear his mark. It is highly probable that it was engraved in the school of Mantegna, and, possibly, even by his own hand. The chief variations between this print and the above, appear to be as follow. First, that the figure is reversed; secondly, that there are fewer folds in the drapery which covers the legs of Christ; thirdly, that Christ wears on his head a crown, "which," says Bartsch, "appears to be made of cords;" and fourthly, that, instead of the landscape in the distance, the back-ground is covered by a dark shadow, through which may be perceived the traces of two angels, who appear supporting the figure of Christ.

The Madonna and Child.

The Virgin appears sitting on a low seat, and is seen in front. She tenderly presses the infant to her bosom with both her hands, resting, meanwhile, her cheek against his. This piece measures thirteen inches and a quarter in height, by ten inches and a quarter in width. (*Bartsch, No.* 8.)

Mr. Bartsch mentions two different impressions of this engraving. In the *first*, the glories, or circular diadems, around the heads of the Madonna and the Infant, are omitted. In the *second*, these are added, and this impression, moreover, is of a very feeble effect,

insomuch that the print has the appearance of being taken from a different plate.

Mr. Bartsch adds, that, besides the copy of this print given in Strutt's Dictionary of Engravers, there exists another modern copy, engraved from a *first* impression of the original plate.

St. Sebastian.

St. Sebastian is bound, by his two arms, to the trunk of a tree, which rises on the left side of the print. In his right hand, which is elevated, he holds some arrows. This piece is curved at top. Never having seen this engraving, I ascribe it to Mantegna solely on the authority of Bartsch. It measures nine inches in height, by three inches and five-eighths in width. (*Bartsch, No.* 10.)

Subjects of Profane History and Heathen Mythology.

A Design for part of the Triumphs of Julius Cæsar.

Whether the figures, which occupy the chief part of this print, were intended to represent the Roman senate, or a body of captive philosophers, it may be difficult to determine. These figures, some of them with books in their hands, follow each other in ranks of four or five deep, directing their steps towards the right. They are followed by two ranks of soldiers dressed in complete armour, amongst which may be observed one bearing a large branch of laurel, and another with a halbert in his left hand, and a large shield over his other arm. The lower part of a large fabric, from which people are looking out of the windows, occupies the back-ground on the right, and on the left are other fabrics and a round tower. This piece appears to have been engraved by Mantegna, from a design intended for part of the triumphs of Julius Cæsar, but which

he did not afterwards adopt. It measures eleven inches and a quarter in height, by ten inches and a half in width. (*Bartsch, No.* 11.)

Of this piece we have a copy executed by an anonymous artist, in an opposite direction. It is more delicately engraved than the original, but wants much of its spirit. Bartsch ascribes it, I think erroneously, to Gio. Antonio da Brescia.

Another Design for the same Triumphs.

In this piece the figures direct their steps towards the left. It appears to have been engraved by Mantegna from his original design for that compartment of his triumphs, which, in the series of wood-engravings in chiaro-scuro, engraved by Andrea Andreani from the finished work, is numbered five. The general contents and arrangement of the composition are the same; viz. two trumpeters, followed by youths accompanying heifers destined for sacrifice, and others, seated on the backs of elephants; with youths, on other elephants, in the back-ground, attending candelabra. But although the design is generally the same as in the finished work, the figures are of smaller dimensions in comparison to the size of the print, and more in number. For example, part of three heifers may be distinguished, accompanied by four youths; whereas only two heifers and three attendants can be discovered in the print of Andreani. A man is seated on the back of each of three elephants, on the right, but in the print of Andreani, only two of those elephants have riders. Other small variations are to be discovered throughout; as in the figure of the principal youth attendant on the heifers, who bears a vase in his left hand, which is not the case in the finished work. The back-ground also is very different, being without the landscape and the clouds found in Andreani's engraving. These last, however, together with other ornaments, are said to have been added to Mantegna's pictures

after his death, by Lorenzo Costa.* The whole is designed with great elegance. This print measures eleven inches and three-eighths in height, by ten inches and a quarter in width. (*Bartsch, No.* 12.)

Of this piece we have a copy engraved in the same direction, and so well executed, that I am much inclined to the opinion that it was made under the superintendence of Mantegna himself. It has a stronger effect than the original, and may, moreover, be distinguished from it by the following marks. On the base of the candelabrum at which the young man in the back-ground is lighting a taper, there will be found, in this print, in the narrow border between the two goats' heads, nine small beads of an oval form, only; whereas, within the same space, in the original engraving, eleven of those small beads may be discovered.

Another Design for the same Triumphs.

This piece was engraved from the original design of Mantegna for the compartment numbered six in the series of Andreani, and represents soldiers bearing upon their shoulders, on poles, vases of gold and silver, of various shapes and dimensions, filled with money. These soldiers move in procession towards the left, and are followed by others bearing trophies. The picturesque back-ground which, in the picture, was afterwards added by Lorenzo Costa, is, of course, wanting here; besides which, some of the figures differ from those in the finished work in various small particulars. A considerable portion of the upper part of this engraving, on the left, appears never to have been finished. This piece measures eleven inches and a quarter in height, by ten inches and an eighth in width. (*Bartsch, No.* 13.)

* See Zani, "Materiali," &c. p. 146, and Lanzi, "Storia Pittorica," Ediz. 1795, tom. ii. p. 234.

A Repetition of the foregoing Piece.

This repetition of the subject last described, is supposed, by Bartsch, to have been engraved by Mantegna himself. The whole is in a reversed direction, and the entire subject is finished. The artist, moreover, has added, in the margin of the print, on the right, a specimen of the ornamental pilasters with which he proposed to divide the different compartments of the triumphs from each other. This piece has considerable strength of effect, but is engraved in a coarse manner. It measures twelve inches and an eighth in width, by ten inches and three-quarters in height. (*Bartsch, No.* 14.)

There exists a copy of this piece, engraved in a reverse direction, in the manner of the copy of the compartment with the elephants.

Hercules combating the Hydra.

Hercules is preparing to inflict a tremendous blow of his club upon the serpent, which he grasps with his left hand. In the background on the right, is a group of trees, and on the left is inscribed: DIVO HERCULI INVICTO. These words are engraved in a line parallel with the left border of the print, and the letters are turned, in a capricious manner, in various directions. Never having seen this print, I mention it, in this place, upon the sole authority of Mr. Bartsch. It measures five inches and three-eighths in height, by four inches and three-eighths in width. (*Bartsch, No.* 15.)

Hercules and Antæus.

The figure of Hercules is standing, and seen in front; Antæus is represented in a back view, with his legs asunder. Hercules has lifted Antæus in the air, and presses him round the reins with his left arm, whilst, with his right hand, he pulls him by the hair. On

the right, behind the group, is the trunk of a tree, on which are suspended the lion's skin, the bow, and the quiver of Hercules; his club resting against it at bottom. On the left is the inscription: DIVO HERCULI INVICTO, engraved, as in the piece preceding, in a line parallel to the left border of the plate, and in letters turned in various directions. This print, which appears to be one of Mantegna's latter works, measures about thirteen inches and a half in height, by nine inches and three-quarters in width. (*Bartsch, No.* 16.)

Of this piece there is a copy engraved in the same direction as the original by Gio. Ant. da Brescia, and bearing the first letters of that artist's name, thus: IO. AN. BX.

A Bacchanalian Subject.

Of the composition about to be described, we have two different prints, both of which I consider the genuine productions of Mantegna's own hand. They are both of similar dimensions, and engraved in the same direction; but one of them, doubtless the first executed, appears to have been engraved on a plate of some soft metal, and is less highly finished than the other. This latter was probably engraved by Mantegna on copper, many years after the first mentioned plate, in consequence of that plate being worn out, and is executed in his most finished manner: the impressions of it appear, moreover, to have been taken off with dark glutinous oil colour and a proper printing-press. The former print, on the contrary, is totally deficient in those gradations in the shadows, which are so well attended to in the latter, and appears (judging from the impressions of it which I have seen) to have been taken off with a tint of little consistency, by means of an apparatus imperfectly constructed. I shall first briefly describe the design represented in this piece, and shall afterwards point out certain marks by which the impressions of the one plate may be distinguished from those of the other. It is to be observed, that Bartsch does not appear to have

been acquainted with the engraving which I consider as the most ancient.

The composition represents a motley group of fauns, satyrs, and children, assembled around a wine-press, and making themselves merry with the liquor it contains. In the centre, a young faun is seen, seated on the edge of the tub, in a state of intoxication, and supported in the arms of a satyr. Behind these figures, on the left, is another satyr, with a jug of wine in his left hand. Further to the left is a graceful and well drawn figure of a young faun, standing, who, resting his right hand on a large cornucopia, raises his left to receive a garland of vine-leaves, which is presented to him by an aged faun, who is supported on the shoulders of a younger one, near the left border of the print. On the right, a faun is seen, seated on the edge of the tub, blowing a horn, and another, who has bells attached to his arms and round his ancles, is represented drinking. A child appears climbing up the side of the tub, and two others are lying asleep on the ground below. A fourth child is seen standing at the left border of the print, and, in the back-ground, a little to the right, is a tree loaded with apples and the fruit of a vine which is twisted around its branches. To this tree is attached a tablet, without any mark or inscription. This piece measures seventeen inches and a half in width, by about twelve inches in height. (*Bartsch, No.* 19.)

To a person conversant in ancient prints, the general remarks already given will be sufficient to enable him to distinguish readily between Mantegna's two engravings of the above composition. An attention to the following small variations will enable others to do the same. In the print which I consider the most ancient, three of the fingers of the left hand of the faun who is sitting intoxicated on the edge of the tub, viz. the fore-finger, the middle finger, and the third finger, will be found nearly of the same length; but in the more finished print, the artist has lengthened the middle finger, and shortened the third finger; thereby giving to the hand a more agreeable form. At the bottom of the tub, the upper of the two

hoops by which it is bound, is fastened, in both the engravings, by a cord, or narrow cane, twisted round it eleven times. In the print which I consider the original, these eleven twistings are carelessly represented of different breadths, but, in the other, they are correctly engraved of equal dimensions.

Silenus and his Attendants.

Silenus is represented, born in the arms of a satyr and two fauns, in the centre of the composition. On the right are two fauns dancing, the one playing on a double flute, the other on a reed pipe. On the left, behind Silenus, is a faun carrying another on his back; and nearer the border of the print, on the same side, is another faun, standing in the water, bearing a female of unwieldy bulk in the same manner. This piece measures eighteen inches in width, by twelve inches and a quarter in height. (*Bartsch, No.* 20.)

Of this composition we have two engravings, both of similar dimensions, and in the same direction, and both of them, in my opinion, by Mantegna himself. Mr. Bartsch, however, thinks otherwise, and pronounces that to be a copy which is probably the most ancient. The print which I consider the most ancient, appears to have been engraved upon some soft metal, and is more coarsely executed than the other. It may be distinguished from the more finished engraving by the following trifling variations, noticed by Bartsch, in the right hoof of the satyr who assists in bearing Silenus: viz. that in the further division of the hoof, the three little horizontal touches are wanting, which are introduced in the other in order to make that part of the hoof correspond with the rest.

A Combat of Tritons.

In the centre of this piece is a triton, who, seated on a sea-horse, and armed with a bunch of fish, is aiming a blow at his adversary on the right. The latter, who is also seated on a sea-

horse, defends himself with a staff. In the back-ground, between the two combatants, is a figure of Neptune, standing on a pedestal, and seen in a back view. On the left, a third triton is represented, riding on a monster of the crocodile tribe. He is seen in front, and takes no part in the combat. Behind this triton, standing on the back of the monster on which he is riding, is a figure of envy, holding a tablet on which is inscribed INVID, besides four characters, the meaning of which I am wholly unable to decipher.* The triton on the right-hand of this engraving, which may justly be styled one of the boldest productions of Mantegna's burin, is carefully copied in the annexed plate. This piece measures seventeen inches in width, by eleven inches and a half in height. It has been copied, of the same dimensions as the original, by an anonymous engraver, and, upon a small scale, by D. Hopfer. (*Bartsch, No.* 18.)

A Combat of Tritons.

This print will be found to join to the right border of the preceding one; the two together being intended to constitute a long frieze. Two tritons, the lower parts of their bodies terminating in fish's tails, are combating, each having a nymph seated behind him. The triton on the left defends himself from the blows of his adversary with a large scull. In the back-ground are two other tritons, the one blowing a horn, the other aiming a blow at him with a bunch of fish. This piece, which is also copied in small by D. Hopfer, measures about fifteen inches in width, by eleven inches and a half in height. (*Bartsch, No.* 17.)

* Zani, "Materiali," &c. pp. 140, 141, promises, upon a future occasion (that is, in his large work) to give his readers some information as to the meaning of these and similar characters, which, as he observes, are often found on the borders of draperies in very old pictures, and, not unfrequently, in early prints.

le of part of the Celebrated print of the Sea Monsters Engraved by **ANDREA. MANTEGNA.**

Swaine

PORTRAITS.

I insert the three following portraits in this place, solely upon the authority of Bartsch.

The Portrait of a Man in a Religious Habit.

The bust of a man, seen in a three-quarter point of view, and turned towards the right. He has a tuft of hair on the crown of his head, and one above each ear. This piece measures five inches and a quarter in height, by four inches and three-quarters in width. (*Bartsch, No.* 21.)

Another Portrait of the same Person.

This piece represents the bust of the same person, seen exactly in front. It measures five inches and three-eighths in height, by four inches in width. (*Bartsch, No.* 22.)

The Portrait of an Old Man.

This print represents the bust of an old man without a beard, seen in a three-quarters view, and turned towards the left. He wears a sort of turban, and has his neck and part of his bosom naked. His robe is only engraved in outline. This piece is executed upon a plate, of which the two bottom corners have been cut off. It measures five inches and three-eighths in height, by four inches and three-quarters in width. (*Bartsch, No.* 23.)

I suppose the following pieces to have been engraved in the school of Mantegna, after that artist's designs.

A Dance of Four Nymphs.

This beautiful design represents a dance of four nymphs, who, lightly habited in the manner of the antique, have hold of each other by the hand. Two of the figures appear immediately behind each other, on the left; a third is on the right, and the fourth, which is seen in a back view, is in the middle. This piece is outlined with a powerful stroke, and delicately finished with diagonal hatchings. The whole is drawn, as well as engraved, with so much intelligence, as to lead me to be of opinion that Mantegna himself had some hand in the execution of the plate. Bartsch ascribes it to the artist whom he styles Zoan Andrea. This piece measures about fourteen inches in width, by nine inches and three-quarters in height. There exists a copy of it, of the same dimensions as the original, but in a reverse direction, by an ancient anonymous engraver.

An Allegorical Representation.

This piece is composed of two compartments, which, when joined, the one over the other, make one large upright print. I shall first describe the upper compartment.

On the right of this print, a corpulent female, who appears to be blind, and is, perhaps, intended to represent Ignorance, is seated on a globe surrounded by sphinxes, which serves as a throne. She wears a crown, and rests her left hand on an antique rudder. Behind her stand two other females. One of these was perhaps intended for Envy: the eyes of the other are covered by a bandage. On the left is a blind woman, followed by a man whose head is entirely covered with a linen cloth, and who is led by a dog. These two figures are on the brink of a precipice, to which they appear to be seduced by the music of a demon, who is playing on a flute, and the evil counsel of a man whose head is ornamented with ass's

ears. All these figures are naked. On the right-hand corner of this compartment, at bottom, several branches of the laurel tree are seen burning; and under the fire are the words: VIRTUS COMBUSTA. This piece measures seventeen inches in width, by eleven inches and three-quarters in height.

The lower compartment, which is of similar dimensions to the above, represents Mercury, who is employed in extricating the numerous unhappy victims of Ignorance from the abyss into which they have fallen. On the left, Daphne is seen changed into a laurel, and upon a tablet, suspended by a ribbon over her shoulder, is the inscription: VIRTUS DESERTA. On a stone, near the bottom corner on the same side, is inscribed; VIRTUTI. S. A. I. I have only to add respecting these two pieces, that, although they are shaded with great delicacy of workmanship, they are very defective in respect of outline.

A Design for a Chalice.

This piece has escaped the notice of Bartsch. An impression of it is in the possession of Mr. Lloyd. It appears to have been engraved in the school of Mantegna, from the same original and rich design of that artist, which, above a century and a half afterwards, found its way into the collection of the Earl of Arundel, and was etched, by Hollar, in 1640. It is in the same direction as Hollar's print, but less finished. It is also nearly of the same dimensions; measuring about seventeen inches and a half in height, by eight inches and three-quarters in width.

GIROLAMO MOCETTO.

Of the life of this artist, little is known, except that he was one of the early scholars of Giovanni Bellini, and that he flourished during the last thirty years of the fifteenth century. For this we have

the authority of Vasari, who, after making mention of an admired picture of Bellini, which the Venetians were reluctantly induced to part with in order to gratify the desire of Louis XI. King of France, goes on to state that it was replaced by another of inferior merit, in which Girolamo Mocetto, the disciple of Bellini, was supposed to have had a principal part. Lanzi mentions two of Mocetto's pictures bearing the dates 1484 and 1493, adding, that he did not live to see the commencement of the sixteenth century. His prints, which are extremely rare, possess a certain freedom, joined to a breadth of style, especially in the draperies, which sufficiently prove him to have been a painter of nó mean talents. His plates are finished with cross hatchings in a coarse manner of engraving, not unlike that adopted by Benedetto Montagna. He sometimes used this mark: HERo M.

Judith.

Judith putting the head of Holofernes into a sack, which is held by an old woman. Judith stands on the left; the old woman on the right. In the back-ground, on the left, is a tree, and, on the right, the view of a fortress. Bartsch observes that this piece has hitherto been commonly ascribed to Mantegna. I agree with him in opinion that it is by Mocetto. It measures thirteen inches and a half in height, by eight inches and a half in width.

There exists an impression of this engraving taken before the landscape was added in the back-ground. The collection of the British Museum possesses the print in both states. (*Bartsch, No.* 1.)

The Baptism of Christ.

Jesus Christ is standing upon a square stone in the river Jordan, in the middle of the print. He is seen in a front view, and has his hands joined together and elevated in a devout posture. He has no other drapery than a linen cloth which crosses his middle. St. John

stands on the left, on the bank of the river, and pours the water upon the head of Jesus out of a bowl which he holds in his left hand, having in his other hand a staff surmounted by a cross. On the right stand three angels, (without wings,) who have, in charge, the garments of Christ. They are seen nearly in front, their hands joined together in a devout manner. In the middle of the print, at top, the half-figure of God the Father appears, surrounded by clouds, with, underneath, the Holy Spirit. The back-ground represents a landscape. Mr. Bartsch justly observes, that this print contains many beauties, and that, although it is without the mark of Mocetto, it is certainly by his hand. It measures nineteen inches and a quarter in height, by fourteen inches in width. (*Bartsch, No. 2.*)

St John the Baptist.

He is standing in the middle of the print, and seen in front. He holds a bowl in his right hand, and, with his left, lifts up part of his mantle. A large scroll, near his head, bears this inscription: EGO VOX CLAMANTIS IN DESERTO. PARATE VIAM DOMINI. The back-ground represents a landscape, in which, in the distance on the left, is a man on horseback, upon a broad road between two trees. At the bottom of the print, towards the right, is the mark of the artist. This piece measures thirteen inches and a quarter in height, by eight inches and a half in width. (*Bartsch, No. 5.*)

This same figure was engraved by Giulio Campagnola, in a reverse direction, and with a different back-ground.

The Madonna and Saints.

Mr. Bartsch terms this piece, which I have not had an opportunity of seeing, "the Madonna with eight Saints," although he afterwards speaks of there being ten saints. I shall, therefore, not venture to translate his description. The Virgin, he says, is in

the air, surrounded by twelve cherubims; the saints stand in a semicircle below. The back-ground represents a hilly landscape. It has no mark, and measures seventeen inches and five-eighths in height, by twelve inches in width.

The Madonna and Child, with St. John the Baptist and another Saint.

This piece, which is in the collection of Sir M. M. Sykes, Bart. is not mentioned by Bartsch. The Madonna is seated on a throne in the middle of the print, and is seen in front. She holds the infant, who is sitting on her lap in the act of giving the benediction, with her left hand, and rests her right hand on a small book. Upon a step, at the foot of the throne, are seated three little angels playing on musical instruments. On the right stands St. John the Baptist, seen in profile, and turned towards the left; and on the left stands the other saint, who is seen in a three-quarter point of view, and turned towards the right. This last saint has no distinguishing mark by which he may be known. He is reading in a book. Over the throne is an ornamented roof supported by circular arches. The mark of Mocetto appears, in a reverse direction, in the middle of the print, at bottom. This piece measures eighteen inches and a half in height, by fourteen inches in width.

The Madonna and Child.

The Virgin is seated on a throne: she has a little book in her right hand, and, with the other, supports the infant Jesus, who is seated on her lap. An impression of this piece is in the British Museum. It has no mark. It measures eleven inches and three-quarters in height, by seven inches and a half in width. (*Bartsch, No.* 4.)

A Naked Man seated on the Ground.

He is seated on the left of the print, and turned towards the right. He raises his left hand towards his head, which is crowned with a garland of vine-leaves, and, at the same time, pours wine upon the earth out of a vase which he holds with his other hand. This piece, which is without mark, measures eleven inches and a half in height, by seven inches and a half in width. (*Bartsch, No.* 6.)

A Sacrifice.

This piece represents a sacrifice, much in the taste of an antique basso-relievo. Towards the left is a young priest, who appears throwing perfume, which he has taken out of a small box, upon the altar. Another priest, who is seen in profile, pours upon the fire the contents of a cup, which he holds in his right hand. Below the altar are three children. On the right are a great number of figures; amongst which it may be sufficient to notice that of a young female who is between two men, one of whom bears a lighted torch, and the other a cornucopia. The mark of the artist is engraved at the bottom of the print, towards the left. This piece measures about twelve inches and a half in width, by eight inches in height. (*Bartsch, No.* 7.)

A Battle.

Several Cavaliers, armed in various manners, combating together. Towards the right are four men, who are fighting on foot, and in the middle is a warrior, who appears falling backwards, covering himself with his shield. Another soldier, who has fallen down, is seen in the fore-ground, on the left. In the middle of the print, at bottom, is the baptismal name of the artist, thus: HIERONIMUS. This piece measures about sixteen inches and a half in width, by eleven inches in height. (*Bartsch, No.* 8.)

After frequent comparison of the following engraving with several pieces by Mocetto, I feel no hesitation in ascribing it to his burin. Bartsch, however, places it amongst the works of unknown engravers.

The Calumny of Apelles.

The beautiful allegory, said to have been painted in ancient times by Apelles, is the subject of this print. In the middle of the piece, Innocence is dragged by Calumny, at the instigation of Envy, Ambition, and Treachery, before the judgment-seat of Folly, who is seated on the left, attended by his two counsellors, Ignorance and Suspicion, who stand one on each side his throne. On the right stand Penitence and Truth, lamenting the undeserved fate of the prisoner. Under the figure of Calumny is inscribed, CALUMNIA DAPELE. The titles of the other actors in the piece, INVIDIA, IGNORANTIA, INOCENTIA, INSIDIA, &c. are inscribed, in like manner, underneath or above their figures. It is remarkable that the background of this piece represents a view of the "Piazza de' S. S. Giovanni e Paolo," at Venice, with the equestrian statue of the celebrated Venetian General, Bartolommeo Coleone, made by Andrea del Verrocchio. It is not impossible that the subject may have been engraved by Mocetto, with some reference to a rude satire on Coleone, mentioned by Muratori. "The statue," he says, (Annali d' Italia, Ann. 1475) "was found, one morning, with a "sack hung to its neck, and a broom in its hand: a piece of satire "which gave extreme displeasure to the grave Venetian senate." This piece measures about seventeen inches and a half in width, by twelve inches and three-quarters in height.

I am of opinion that the following singular engraving may also be added, with propriety, to the catalogue of Girolamo Mocetto.

In the middle of the print is a nymph, sleeping, recumbent on a

bank, near a piece of water whose stream is augmented by the contents of a vase upon which she rests her right arm. This nymph is naked, excepting her right leg and thigh, which are covered by a thin drapery, part of which is lifted up by a satyr, who is standing behind her on the right. Behind her, on the left, is a man, seated, who is offering a double pipe to another satyr. In the fore-ground, on the right, is a naked figure of Neptune, sitting on a square stone, with his trident in his right hand, and seen in front. The background represents a thick wood, with, on the left, a small terminus of Priapus. On a scroll, at the bottom of the print, is the following inscription, which no one has, I believe, hitherto succeeded in deciphering. Bartsch, indeed, has offered some conjectures respecting it in the thirteenth volume of his "Peintre Graveur," p. 115, but they are not satisfactory.

This engraving measures about seventeen inches and a half in width, by twelve inches and a half in height.

MARCELLO FOGOLINO.

Boschini, in his work, intitled "Giojelli Pittoreschi, virtuoso ornamento della citta di Vicenza," (Venezia, 1676, p. 87) speaking of the church of S. Bartolommeo, in Vicenza, describes an altar-piece, representing, in a composition of numerous figures, enriched with dignified architectural decorations and beautiful landscape, 'the Adoration of the Magi:' "a most precious work," says he, "which calls forth admiration, and was painted on board, before the time of Giovanni

" Bellino, (" prima che vivesse Gio. Bellino,") by Marcello Figolino." Vendramini Mosca, (Descrizione delle Architetture, Pitture, e Scolture di Vicenza, *Vicenza*, 1779, parte prima, p. 7,) in speaking of the same church, confirms the assertion of Boschini; but Ridolfi, (Maraviglie dell' Arte, &c. Venetia, 1648, parte i. p. 93,) ascribes this picture of the Adoration of the Magi, to a Gio. Battista Figolino, who, he says, flourished at Vicenza about the same time with Bartolommeo and Benedetto Montagna, painters of that city, both of whom, according to him, flourished about the year 1500; and it is remarkable that he makes no mention of Marcello Figolino whatever. Upon the whole, there appears reason to believe that Ridolfi was mistaken in the name of the artist, and that Boschini, and his follower Vendramini, were in error as to the period in which the picture in question was executed. Still it remains probable that Figolino, or Fogolino, flourished many years before the two Montagna; and I am the more inclined to that opinion, because of the extreme rarity of his engravings; a circumstance which seems, in some degree, to justify the belief that he died soon after the art of engraving came into use at Vicenza.

The collections of prints at Vienna, do not appear to have furnished Mr. Bartsch with the opportunity of describing even one piece by Fogolino;* but Zani† met with three small prints by him in the royal collection at Dresden, which he briefly mentions in his " Materiali," p. 69. " Each of these pieces," he says, " represents " a statue, and each has, engraved at bottom, the name of the " artist, thus:

MARCELLO
FOGOLINO."

* *Heineken*, " Id. Gén." p. 152. makes the following brief mention of Fogolino. " *Mar-* " *cello Fogellino*, ancien maitre, qui n'est connû " que par quelques estampes marquées de son " nom." The rarity of this artist's engravings, makes it a matter of regret that he did not enumerate the pieces which he had seen by him.

† In his " Materiali," Zani stated that he saw these prints of Fogolino in the Imperial Collection of Vienna. He afterwards corrected his error in a letter to Mr. Bartsch. See " Peintre Graveur," tom. xiii, p. 213.

He adds, that " in one of them, wherein a woman is represented " seated, and kissing an infant, there is a beautiful piece of archi- " tecture. This piece," he says, " measures six inches and two " lines in height, by three inches and seven lines in width." In addition to this scanty account of the engravings of Marcello Fogolino, I have only to mention, that I once possessed a small print bearing his name, of which I have no further record than that it represented 'the Nativity.' If I recollect rightly, it was a small print, lengthways, and was executed in a manner not very unlike that of Benedetto Montagna, though somewhat ruder.

BENEDETTO MONTAGNA.

We learn from Ridolfi, (le Maraviglie dell' Arte, &c. parte i. p. 91, et seq.) that Benedetto, and Bartolommeo Montagna, his brother, were natives and inhabitants of Vicenza. They flourished in the latter part of the fifteenth century, and the first years of the sixteenth. Many of the works of painting of both of them are described by Ridolfi, and Vendramini before cited. Benedetto alone is known as an engraver. His prints, which are finished in rather a crude manner of engraving, with cross hatchings of little curvature, like the engravings of the two artists last-mentioned, are sufficiently numerous. Several of them bear his name at length; others are marked with the initials B. M. I shall be as concise as I am able in the following catalogue, referring the reader for a more detailed description of some of the pieces, to Bartsch, (vol. xiii. p. 333, et seq.) I omit, as doubtful, one or two pieces mentioned by that writer without Montagna's mark.

Sacred and Devotional Subjects.

The Sacrifice of Abraham.

Isaac is represented kneeling on the altar: he is naked, seen in profile, and turned towards the right. Abraham is looking up at the angel, who appears in the sky, on the left, and arrests his hand. The two servants of Abraham, with the ass, are on the left. The letters B. M. are engraved in the middle of the print at bottom. This piece measures fifteen inches and a quarter in width, by eleven inches and three-quarters in height. (*Bartsch, No.* 1.)

David playing on his Harp.

He is kneeling, and turned towards the right. A roebuck lies at his feet. His throne is seen on the left, under a sort of portico. The back-ground represents a mountainous landscape. The name, BENEDETO MONTAGNA, is engraved in the middle of the print, at top. This piece measures six inches and five-eighths in height, by four inches and a quarter in width. (*Bartsch, No.* 2.)

The Nativity.

The Madonna is seated in the middle of the print, with the Infant in her arms. A shepherd on the left, and Joseph, with two angels, on the right, adore the Saviour on their knees. The back-ground represents a ruined edifice. The ox and the ass are seen in a stable on the left. On the right, near the top of the print, is the name of the artist, thus: BENEDECTO MONTAGNA. This piece measures six inches and a half in height, by four inches and three eighths in width. (*Bartsch, No.* 3.)

Christ praying on the Mount of Olives.

Christ appears, in the middle of the upper part of the print, on his knees, and turned towards the right, where, in the air, an angel is seen, bearing a cross. St. Peter, who has the keys in his right hand, and the other two disciples, are represented asleep in the fore-ground. Near the bottom of the print, on the right, is a large tablet, on which the traces of the name, BENEDETO MONTAGNA, may be discovered through the dark hatchings by which it is covered. This piece measures eight inches and a half in height, by six inches in width. (*Bartsch, No.* 4.)

The Madonna and Child.

The Virgin is seated on a bank, in the middle of the print, with the infant Jesus on her lap. The back-ground represents a landscape, with a river in the distance which is bounded on the left by fabrics, and directs its course towards the right. The initials B. M. are engraved a little to the right, at the bottom of the print. This piece measures seven inches and a half in height, by six inches and an eighth in width. (*Bartsch, No.* 6.)

The Holy Family.

The Virgin is seated on a carpet extended on the grass, in the middle of the print, with the infant Jesus in her arms, and is turned towards the left. Near her, on the right, sits the little St. John, with his usual cross. In the fore-ground, on the left, is Joseph, the upper part of whose figure, only, is seen. The back-ground represents a wide river, bounded on each side by handsome edifices, and traversed by a magnificent bridge. In the middle of the upper part of the print is the name: BENEDECTO MONTAGNA. This piece measures eight inches and a quarter in width, by five inches and a half in height. (*Bartsch, No.* 8.)

The Holy Family.

The Madonna is seated upon a grassy bank against the trunk of a tree, with the infant Jesus in her arms. The latter lays his hand upon the head of Joseph, who is kneeling, in a devout attitude, on the left of the print. In the upper part of the print, on the same side, is a tablet suspended to a branch of a tree, with the name: BENEDETO MONTAGNA. This piece measures seven inches and an eighth in height, by five inches in width. (*Bartsch, No.* 9.)

St. Benedict, accompanied by four other Saints.

St. Benedict, holding a crosier in his right hand and a book in his left, is standing, on a low step or pedestal, in the middle of the print, and is seen in front: under him is his name: S. BENEDETO. On the left, stand S. Scholastica and S. Justina; and, on the right, S. Mauro and S. Placido. The names of these four saints, together with the initials of the artist's name, are engraved, at the bottom of the plate, in the following order:

. S . SCHOLASTICA . S . IVSTINA . B . M . . S . MAURO . S . PLACIDO . M.

The scene is an open lodge supported by two square pillars, in the spaces between which is a view of the distant country. This piece, which is one of Montagna's best productions, measures eleven inches in height,* by nine inches in width. (*Bartsch, No.* 10.)

St. Benedict instructing his Disciples.

St. Benedict is seated, on the left of the print, with a book open on his knees, and appears teaching his disciples, who are placed in

* Bartsch states the dimensions of this piece to be in old French inches as follows. "Hauteur, 13 p. 3 lig. Largeur, 8 p. 5 lig." Either the first of these measurements is a mistake of the printer, or there exists an impression taken before the plate was reduced to the size mentioned in the text, by cutting off three inches at top. The impression which I measured, I must observe, shews the marks of the edge of the plate all round.

two ranks opposite to him. The scene is a hall, through the door of which the spectator has a view into the court of the convent, where a monk is seen planting a flower. At the bottom of the piece are two steps, upon the lowest of which is a tablet with the letters B. M. This piece measures fourteen inches and a quarter in height, by ten inches and a quarter in width. (*Bartsch, No.* 11.)

St. George.

St. George is standing in the middle of the print, dressed in armour, and seen in a front view. He holds his lance in his right hand, and elevates his left. On the ground, behind him, is the dragon, with its head severed from its body. On the right, in the back-ground, which exhibits the interior of a magnificent paved court, is the horse of St. George, attended by a groom; and on the left is the Queen, whom he has delivered, on her knees. This piece is marked, under the feet of the saint, with the initials .B.M. It measures nine inches and an eighth in height, by six inches and seven-eighths in width. (*Bartsch, No.* 12.)

St. Jerome.

St. Jerome is seated on a piece of rock, on which he leans with his left hand: his other hand is on his bosom. The lion is on the left, at a little distance from the saint. In the back-ground, on the same side, a horse, with a saddle on its back, is represented standing by the corner of a building, and a man is seen, with a sack on his shoulders, walking towards the left. The initials B. M. are engraved in the middle of the print, at bottom. This piece measures ten inches and a quarter in height, by seven inches and three-quarters in width. (*Bartsch, No.* 13.)

St. Jerome.

The saint, who is half naked, is seated on the ground, on the left of the print, under a cavernous rock, through the holes of which appear certain fabrics. His cardinal's hat is beneath him, on the foreground. The back-ground, on the right, exhibits the view of a castle situated on the banks of a river. The initials B. M. are engraved at the bottom of the print, on the right-hand. This piece measures eleven inches and a quarter in height, by nine inches in width. (*Bartsch, No.* 14.)

St. Sebastian.

The saint stands with his back to a tree, and is tied to it by his two arms, which are raised over his head. His figure, which is naked, and pierced with arrows, is turned towards the right. The initials B. M. are engraved on a tablet, attached to a small branch of the tree, on the left. This piece is a copy, in a reverse direction, of one of the early engravings of Albert Durer. It measures four inches and a half in height, by two inches and three-quarters in width. (*Bartsch, No.* 15.)

SUBJECTS OF PAGAN MYTHOLOGY, &c. &c.

A Satyr playing on a Flute.

The satyr is standing on the left, playing on his pipe, in presence of a woman, who, dressed in the costume of the antique, is seated on a rocky bank, on the right, and appears beating a young satyr with a twig. Below, on the same side, is a panther drinking out of a bowl. In the middle of the print, at top, is the name, BENEDETO MONTAGNA. This piece measures six inches and a quarter in height, by four inches in width. (*Bartsch, No.* 17.)

Mercury and Aglauros.

Aglauros is standing, on the right at the door of a house, refusing entrance to Mercury, who was desirous of visiting her sister Herse. On the left is Mercury with his caduceus. Above, is the name: BENEDETO MONTAGNA. This piece measures six inches and a half in height, by four inches and an eighth in width. (*Bartsch, No.* 18.)

A Centaur combating a Dragon.

The Centaur has a naked woman seated behind him, and is fighting with the dragon, armed with a club in his right hand and a bow in his left. The dragon is on the left. The back-ground represents a view of the sea, bounded, on the left, by a high rock. In the upper part of the print is the name: BENEDETO MONTAGNA. This piece measures six inches and five-eighths in height, by four inches and three-eighths in width. (*Bartsch, No.* 19.)

The Birth of Adonis.

Two nymphs appear taking the body of the infant out of the trunk of a tree which rises on the right of the print. A third female, bearing a vase in her hands, is on the left. The back-ground represents a landscape with a large river. In the upper part of the print, on the left, is the name: BENEDETO MONTAGNA. This piece measures six inches and a half in height, by four inches and a half in width. (*Bartsch, No.* 20.)

A Woman with a Satyr and two Cupids.

On the right, a young woman, dressed in the antique costume, appears seated on a bank. Behind her is a satyr, of whom only the head is seen. Upon the ground, on the left, are two Cupids, one of which holds a little bird. The back-ground exhibits a

landscape with, on the left, a large river. The initials B. M. are engraved in the middle of the print, at bottom. This piece measures about six inches and a half in height, by four inches and three quarters in width. (*Bartsch, No.* 21.)

The Judgment of Midas.

Apollo is habited in the costume of the fifteenth century, but is, nevertheless, distinguished by the crown of laurel on his head. He is standing in the middle of the print, and plays on the violin. Pan is seated, with his reed pipe, at the foot of a tree on the left. Midas and another man are seated on a rock on the right. The former is seen in a back view, and is known by his crown. The distance represents a view of the sea, bounded, on the right, by a chain of mountains. The name, BENEDETO MONTAGNA, is engraved in the upper part of the print on the same side. This piece measures six inches and three-eighths in height, by four inches and a half in width. (*Bartsch, No.* 22.)

The Rape of Europa.

The bull is lying down, and Europa, who is sitting astride upon his back, is placing a garland of flowers upon his horns. One of her female attendants is standing on the further side of the bull, about the middle of the print. The distance exhibits a view of two castles situated on an island. In the middle of the upper part of the print, is the name: BENEDETO MONTAGNA. This piece measures seven inches in height, by five inches in width. (*Bartsch, No.* 23.)

Apollo, Vulcan, and Cupid.

Vulcan is seated on the left, with his anvil before him, and appears listening to Apollo, who, distinguished by his crown of laurel, is standing on the right, accompanied by Cupid. The

back-ground represents a court, with, on the right, two buildings, and, on the left, the forge of Vulcan. The name, BENEDETO MONTAGNA, is engraved in the middle of the upper part of the print. This piece measures seven inches and an eighth in height, by five inches in width. (*Bartsch, No.* 24.)

A Warrior kneeling.

He is kneeling on one knee, and holds one end of his sash with the left hand. His body is turned towards the left, but he looks up towards the right. At the bottom of the print, on the left, are the initials B. M. This piece measures about four inches in height, by two inches and seven-eighths in width. (*Bartsch, No.* 26.)

A Shepherd playing on his Flute.

He is kneeling with one knee on the ground, and is playing on his pipe. His figure is represented in profile, and turned towards the left; on which side, near some trees, in the back-ground, are his flock of sheep. In the back-ground, on the right, is seen part of an ancient fabric. The initials B. M. are engraved a little to the left of the print at bottom. This piece measures four inches in height, by three inches in width. (*Bartsch, No.* 27.)

A Man sitting near a Palm Tree.

A young man sitting on a rock, and seen in front. He rests his right arm on his knee, and, with his left hand, takes hold of a cord which is twisted round the stem of a palm-tree, that rises on the left of the print. The initials B. M. are engraved at the bottom of the print, on the right. This piece measures four inches and three-eighths in height, by three inches and one-eighth in width.

Bartsch observes that the latter impressions of this plate bear the address, *Guidotti for,* on the left of the print at bottom. (*Bartsch, No.* 28.)

The Wild Man and his Family.

In the middle of the print, a young woman, habited in the antique costume, is represented sitting on the ground, and pointing, with her left hand, towards a naked infant, who is seen behind a small bush on the right. Behind the woman is a wild man, covered with hair, with a long staff in his hand. On the left is a fountain, and in the back-ground are several buildings. The letters B. M. are engraved at the bottom of the print on the right. This piece measures five inches and three-quarters in height, by three inches and three-quarters in width. (*Bartsch, No.* 29.)

A Man and his Wife fighting.

On the right of the print is the woman: she seizes her husband by his bonnet with her left hand, and with her other hand arrests his right arm. The man, on his part, pulls his wife's cap with his left hand. Between the combatants is a child, who menaces its father with a small sabre. The initials B. M. are engraved in the middle of the print at bottom. This piece measures five inches and seven-eighths in height, by five inches and five eighths in width. (*Bartsch, No.* 30.)

A Man with a Violin, and another playing on the Bagpipes.

In the middle of the print is a young man, dressed in the costume of the time of the artist, holding a violin in his left hand, and, in the other, its bow. He is standing, and appears to have just left off playing, in order to address himself to a peasant, who, seated upon a stone on the right of the print, at the foot of three small trees, is playing upon the bagpipes. In the back-ground, on the left, are some fabrics on the top of a hill, and higher up, on the same side, is the name: BENEDETO MONTAGNA. This piece measures six inches and three-eighths in height, by four inches and a half in width. (*Bartsch, No.* 31.)

A Warrior with his Horse.

The horse, which is bridled, but has no saddle, is seen nearly in profile; his hinder parts being turned a little towards the spectator, and his head towards the right. On the further side of the horse is a warrior, in armour, with a halberd. The back-ground represents part of a wall in ruins. The letters B. M. are engraved on the left of the print, at bottom. This piece is a copy, in a reverse direction, from an engraving of Albert Durer, bearing date 1505. It measures six inches and a half in height, by four inches and five-eighths in width. (*Bartsch, No.* 32.)

A Young Man holding an Arrow.

The young man is standing in the middle of the print, and seen in front. His whole body is naked. He has an arrow in his right hand, and, with his left, he holds part of a drapery, of which one of the ends falls over his right arm. The trunk of a large tree rises on the right, and from one of its branches is suspended a bow. In the upper part of the print, on the left, is a tablet, with the name: BENEDETO MONTAGNA. This figure is well drawn, though in a dry manner, and the shadows upon it are cast with boldness and intelligence. The piece measures eight inches and three-eighths in height, by five inches and three-quarters in width. (*Bartsch, No.* 33.)

A River God with a Cupid.

A young river god appears seated on a rock, part of which rises to the top of the print, on the right. His figure is turned towards the left, but his head inclines a little towards the right. He leans with his left arm upon an urn, from which falls a stream of water; and in his right hand he holds a small palm-tree. On the left stands a Cupid, who is seen in a back view and has his left foot on a small globe, whilst, with both his hands, he supports a sphere.

The back-ground exhibits a river with a rocky bank, on the left, interspersed with buildings.

This piece, which is not in Mr. Bartsch's catalogue, measures six inches and three-eighths in height, by four inches and three-eighths in width.

BRAMANTE DI URBINO.

Nat. 1444. *Ob.* 1514.

The ability of Bramante as an architect, is of universal notoriety. As a painter, he is little known out of the state of Milan. He was born in the vicinity of Urbino; not at 'Castel Durante,' as has been generally stated, but at a small place called 'Castel Fermignano.' He is said to have acquired the first rudiments of the arts of design in the school of Fra. Carnevale, a painter of Urbino of some eminence in those early times, from the study of whose works it is reported that Raffaello himself, at a later period, derived benefit, previous to his placing himself under the tuition of Pietro Perugino. Bramante appears to have quitted Urbino at an early period of his life, and to have spent some years in travelling through different parts of Italy. In 1476 he was already a master of the arts he professed, and had erected churches as well as palaces in various cities of Romagna. In that year he took up his abode in Milan, where he was employed in many considerable works of painting and architecture, and continued, without intermission, to enjoy the favor of the court, until the downfal of Lodovico Sforza, in 1499. From this period, until his death in 1514, he appears to have resided chiefly at Rome, where he lived in splendour, and found ample exercise for his genius as an architect, under the pontificates of Alexander VI. Julius II. and Leo X.

Bramante's works of painting appertain chiefly, if not entirely, to the fifteenth century, and, as Lanzi observes, bear a considerable

resemblance of style to those of Mantegna. Like Mantegna he was much accustomed to design from models of clay, which, that the forms of his figures might the better shew themselves in his pictures through their vestments, he often dressed in an artificial kind of drapery composed of wet linen or paper. The great works of frescoe executed by Bramante in the churches and other public buildings at Milan are, for the most part, destroyed; but smaller ones by his hand, as well as easel pictures, are still preserved in sufficient number in the palaces of the nobility. The finest production of his pencil now existing at Milan, is an altar-piece, representing the Martyrdom of St. Sebastian; in which, according to Lanzi, scarcely any traces of the dry and meager style of the fifteenth century are to be perceived.

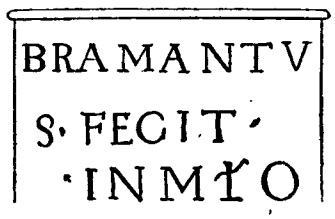
As an engraver, Bramante is known only by the following large print, which is of such rarity, that Zani, in the course of his frequent and extensive travels in search of ancient engravings, never saw but one impression of it; which, he says, belonged to the family Perego, at Milan.* Strutt, in his Dictionary of Engravers, mentions an impression then in the possession of Dr. Monro. It is now in the British Museum.

The Interior of a Temple with Figures.

The scene represents an inside view of a magnificent temple, enriched with friezes of basso-relievo, and other ornamental sculpture. The roof, which is formed by semicircular arches, is supported by pilasters of the composite order, and the plane underneath is paved with quadrangular stones. The upper part of the building, on the right, bears the appearance of never having been completed.

* "Materiali," &c. p. 55. Bartsch does not speak of this print. Heineken, "Dictionnaire des Artistes," notices Strutt's mention of it, adding: "Peut-être qu'elle est de "Bramantino, qui étoit Milanois:" whence we may conclude that he did not know that Bramante was a painter as well as an architect, and that he was also ignorant that that artist passed a considerable part of his life at Milan.

Towards the left, is a pedestal, raised on two steps, which supports a sort of tripod surmounted by a pillar, with, at the top of it, a small cross. On the pedestal is this inscription:



*

At a distance, behind this pedestal on the left, are three figures in conversation, one of which, a youth, dressed in the costume of the time, appears taking off his bonnet. In the fore-ground, on the same side, at the border of the plate, is an old man, apparently a priest, with, beside him, a youth bearing a long staff surmounted by a crucifix. In the fore-ground, towards the right, is a venerable figure of an old man, kneeling at his devotions: he is seen in a back view, and is turned towards the crucifix on the pillar. At a small distance behind this figure, on the right, stand two young men, one of whom has a long spear, and at the edge of the plate, on this side, are other men with horses.

This most interesting engraving is finished throughout, in the manner adopted by Mantegna, with diagonal hatchings. The architectural part of the design is magnificent; the effect of the perspective, a part of the art for which Bramante was celebrated by Lomazzo, is striking; and the figures, although they partake not a little of the meager character of the fifteenth century, are studied in their outlines, and, in some cases, graceful. The draperies are in the hard, stiff style, noticed, in his works of painting, by Lanzi. The work, in short, is, in every respect, such as might be expected from an artist who, like Bramante, joined the qualifications of a good painter to those of a great architect, and was most probably executed by him before the year 1490. It measures

* That is, '*Bramantus fecit in Mediolano.*'

twenty-eight inches in height, by about twenty inches and a half in width.

It has been reported by some writers that Bramante perfected himself in painting under the tuition of Andrea Mantegna, though the fact is denied by others.* It is certainly not improbable that he learned the art of engraving from that artist, during his travels, previous to his arrival and domicile at Milan.

NICOLETTO DA MODENA.

In the "Raccolta de' Pittori, Scultori, et Architetti Modonesi," by Lodovico Vedriani, (Modona, 1662,) nearly two pages are devoted to a rhapsody upon Nicoletto da Modena, the contents of which afford us no further information than that "he was a painter "of great celebrity, especially in works of perspective, and a most "skilful engraver on copper." Of his abilities as a painter we have no other record: his works of engraving bear testimony to his skill in perspective, but are not, in other respects, such as to entitle him to the above character. The family name of Nicoletto appears to have been either Rosa, or Rossi, but it is difficult to determine which; for upon one of his engravings, mentioned by Bartsch, is the following inscription: OPUS NICOLETI MODENENSIS ROSEX; and upon another, with which Bartsch was not acquainted, he styles himself DE RUBEIS. The engravings of Nicoletto are very numerous, and are executed with considerable variety of manner. It appears that he practised the art many years. Some of his prints doubtless appertain to the latter part of the fifteenth century; others were probably executed as late as 1515. The date 1500 is found upon one of them, and upon another is that of the year 1512. Upon a considerable number of his plates he signs himself NICOLETO DA MODENA: others are marked, in a whimsical manner, with the letters

* See Lanzi, "Storia Pittorica," (Ediz. 1809,) tom. iv. p. 177, et seq.

N O, N I, RO, N. R, or N. M, often accompanied by a small jug, and sometimes with the addition of two small branches of laurel or some other tree. I omit, in the following catalogue of Nicoletto, all the prints ascribed to him by Bartsch which are without the name or initials of the artist. I have already given my reasons for the belief that a very large proportion of those pieces appertain to another school.* On the other hand I add a few prints with which Bartsch was unacquainted.

SACRED AND DEVOTIONAL SUBJECTS.

David and Goliath.

David is standing in the middle of the print, resting with his left foot on the body of the giant. In his right hand he holds the sling, and in his left the head of Goliath. Upon the upper part of a column, on the left, is inscribed, DAVID; and above, are the letters N O, placed one on each side of a small jug. This piece measures two inches and three-eighths in height, by one inch and a half in width. (*Bartsch, No.* 1.)

Judith with the Head of Holofernes.

She has a sabre in her right hand, and in her left the head of Holofernes. She is naked, and directs her steps towards the left. Upon a pedestal, on the left, is inscribed IUDIT, and upon the piece of a column thrown on the ground, on the right, are the letters NI RO. This piece measures three inches and five-eighths in height, by two inches and three-eighths in width. (*Bartsch, No.* 2.)

* Vid. p. 318, and p. 449.

The Nativity.

The nativity, represented in an ancient edifice fallen into ruins. Upon the pedestal of a column, which rises on the left of the print, is inscribed, VIRTUS ASCENDIT; and upon another, which supports a similar column, on the right, is the name of the artist, NICOLETO DA MODENA. In the middle of the print, at bottom, is a cartouch, with the inscription, *Qui se humiliat, exaltabitur.* This piece measures fourteen inches and one-eighth in height, by nine inches in width. (*Bartsch, No.* 4.)

The Madonna and Child.

She is seated on a bank, with her back to a group of trees, in the middle of the print. The infant Jesus, who is seated upon a cushion on her lap, has a bird in his left hand, and is giving the benediction with the right. In the back-ground is a landscape with a large river. The lower part of the drapery of the Madonna has a border, on which is the inscription: Q^{s} PULCRA ES ET DECORA FILIA IERUSALE. In the middle of the print, at bottom, is the name: NICOLETO DA MODENA. This piece measures five inches and three quarters in height, by four inches and an eighth in width. (*Bartsch, No.* 5.)

The Pietá.

The body of Christ appears seated on the sepulchre, supported by five angels. Two of them support his arms; a third, his body; and on the ground are two others, who embrace his legs. In the distance, on the right, are the three crosses. The name of the artist, NICOLETO DA MODENA, is engraved on a long stone, in the fore-ground, on the left hand. This piece measures six inches in height, by four inches and one-eighth in width. (*Bartsch, No.* 21.)

Christ.

Our Saviour is represented standing, in the middle of the print, supporting his cross with the left hand. Out of the wound in his side a stream of blood issues, which falls into a chalice placed upon the ground on the left. The back-ground exhibits, on the left, Mount Calvary, and, on the right, the sepulchre. Some of the instruments of the passion are suspended to the cross; others are disposed on the ground at the feet of Christ. At the bottom of the print, on the left, are the letters N I. This piece measures four inches and seven-eighths in height, by three inches and a half in width. (*Bartsch, No. 22.*)

Jesus Christ.

He is represented standing on a pavement of quadrangular stones, which are alternately light and dark, and is seen in front. He has a circular diadem or glory behind his head, and is dressed in a long robe, covered by a mantle. He holds the globe of the universe, surmounted by a cross, in his left hand, and, with his right, gives the benediction. On the upper part of the ground, behind the figure, the characters .YHS. and .XPS. are engraved on either side the head of Christ, the former on the left, the latter on the right of the print. In the middle of the print, at bottom, is the monogram: ·N· This piece, which has escaped the notice of Bartsch, measures seven inches and a quarter in height, by four inches and an eighth in width.

St. Anthony.

The saint is standing in the middle of the print, with a bell in his left hand, and, in his right, a staff and a rosary. The pig is at his

feet on the left. In the back-ground, which represents a magnificent piece of architecture, is inscribed, on the left, NICOLETO DA MODENA, and, on the right, FECIT MCCCCCXII. This piece measures five inches and three-quarters in height, by four inches in width. (*Bartsch, No.* 24.)

St. Christopher.

The saint is fording the river, leaning upon a palm-tree, which serves him for a staff. His steps are directed towards the fore-ground, on the left. The infant Jesus, on his shoulders, has the globe of the universe in his left hand, and, with his right, gives the benediction. Upon a square stone, at the bottom of the print, on the left, is the name: NICOLETO DA MODENA. This piece measures five inches and seven-eighths in height, by four inches and one-eighth in width. (*Bartsch, No.* 25.)

*St. Bernardino.**

The saint is represented standing in the middle of the print, and is seen in front. His head is surrounded by a glory, and he holds, with both hands, a large book, on which are the characters ꝑhs. In the back-ground, on the left, are some ruins. The name, NICOLETO DA MODENA, is engraved on a pedestal near the bottom of the print, on the left. This piece measures five inches and three-quarters in height, by four inches and one-eighth in width. (*Bartsch, No.* 26.)

St. Francis receiving the Stigmates.

The saint is kneeling in the fore-ground, on the right, and looking up towards the left, where, in the upper part of the sky, is seen the

* Bartsch erroneously styles this piece St. Dominic.

figure of Christ on the cross, borne by wings, and surrounded by rays of glory. A companion of St. Francis is lying on the ground, at some distance, on the left. The back-ground exhibits many magnificent buildings by the side of a river, on which is a water-mill. On the left, at bottom, is the name, NICOLETO DA MODENA. This piece measures five inches and seven-eighths in height, by four inches and one-eighth in width. (*Bartsch, No.* 27.)

St. James the Elder.

The apostle appears seated, on the left, amongst the stones of a building which has fallen into ruins, with his pilgrim's staff in his right hand. In the back-ground, over a portico, is introduced the rising sun. The following singular monogram of the artist, embracing all the letters of the name Nicoleto, is engraved on the square stone upon which the saint is sitting: . This piece measures three inches and three-quarters in height, by two inches and five-eighths in width. (*Bartsch, No.* 28.)

St. John the Baptist.

The saint is represented standing in the middle of the print, with a banner in his left hand. In the back-ground, on the left, are rocks, and, on the right, is a group of trees, rising from a bank on which are engraved the letters NI. This piece measures four inches and three-quarters in height, by three inches and a half in width. (*Bartsch, No.* 29.)

St. John the Baptist.

The saint is standing in the middle of the print, with his back to a group of trees. He points towards heaven with his right hand, and, with his left, holds a staff, surmounted by a circle, in which is represented the lamb of God; with, over it, a banner, on which

is inscribed HECCE AGNUS DEI, and, at top of all, a small cross. The back-ground exhibits a view of a desert. At the bottom of the print, in the middle, is the name of the artist, thus: NICOLETO DA MODENA. R. This piece measures five inches and seven-eighths in height, by four inches and one-eighth in width. (*Bartsch, No.* 30.)

St. John the Baptist.

He is represented standing, towards the right of the print, leaning with his elbow upon the pedestal of a broken column. In his left hand he holds a banner, surmounted by a small cross, and, with his other hand, he points to the lamb of God, which appears in the sky, on the left, surrounded with rays of glory. The back-ground exhibits many magnificent fabrics in ruins, and a river. The letters N. I, accompanied by a small jug, are engraved on the pedestal upon which the saint is leaning. This piece measures six inches and an eighth in height, by four inches and three-quarters in width. (*Bartsch, No.* 31.)

St. Jerome.

The saint is seated on the ground, and seen in profile, his figure being turned towards the left. He has spectacles, and is reading in a book which he holds with both his hands. The lion is at his feet, on the left, and beyond, upon a large square stone, is a scull. The back-ground represents a river, with buildings. In the middle of the print, at bottom, is the same monogram as is found on the piece above described of St. James, to which it was, perhaps, intended as companion. This engraving measures three inches and three-quarters in height, by two inches and five-eighths in width. (*Bartsch, No.* 32.)

St. Jerome.

The saint is represented kneeling on the left, opposite to a rock, which serves him for a desk, and appears beating his bosom with a stone, which he grasps in his right hand. The lion reposes at the foot of a tree, on the right, to which is attached a small crucifix. The back-ground exhibits a landscape with a large river. At the bottom of the print, on the left, is the name of the artist, NICOLETO DA MODENA, engraved on a stone of an oblong form. This piece measures five inches and seven-eighths in height, by four inches and one-eighth in width. (*Bartsch, No.* 33.)

St. Sebastian.

St. Sebastian is represented with his hands bound behind his back to a tree which rises in the middle of the print, and pierced with arrows. Upon one of the branches of this tree, in the upper part of the print, on the right, is suspended a tablet, upon which is inscribed, NICOLETI. In the back-ground are ruined fabrics, and in the distance, on the right, is a large river, on the banks of which a man is seen fishing with a line. This piece measures about eight inches and a quarter in height, by five inches and a half in width. (*Bartsch, No.* 35.)

St. Sebastian.

The saint is represented standing in the middle of the print: his arms are bound over his head to a column, and he is pierced with six arrows. On each side the column are magnificent arches, which rise to near the top of the print. Through the openings of these arches is seen a distant landscape. On a step, or basement, upon which the saint is standing, is inscribed, NICOLETO . DA MODENA. This piece, which is not mentioned by Bartsch, measures five inches and five-eighths in height, by four inches and one-eighth in width.

St. Sebastian.

As in the last described engraving, St. Sebastian is represented standing in the middle of the print, with his arms tied over his head to a column, to which he is also bound by the waist. His body is seen in front, but he turns his head towards the right. He is pierced with three arrows. A few small figures are introduced in the back-ground; where, on the left, are several magnificent edifices by the side of a river, over which there is a bridge, and, on the right, the ruins of a fabric of rich architecture, surmounted by an equestrian statue. At the top of the print, on the left, is a tablet, or cartouch, with the inscription, ORA PRO NOBIS SANCTE SEBASTIANE; and on the fragment of a column on the ground beneath, on the same side, is the monogram ·N·. This piece appears to have been chiefly executed with the dry point, and has a free, loose effect, nearly resembling etching. It is briefly mentioned by Huber, (*Manuel,* tom. iii. p. 48,) but has escaped the observation of Bartsch. It measures eleven inches and three-quarters in height, by eight inches and one-eighth in width.

St. George.

He is dressed in complete armour, and is standing in the middle of the print. He rests his right hand on his spear, to the upper part of which is attached the banner of the cross, and with his left hand holds a cord, to which is tied the dragon, which appears crouching at his feet. In the back-ground, on the left, is a landscape, with a river in the distance traversed by a bridge, and on the right is a magnificent building resembling a triumphal arch, upon the frieze of which is inscribed, NICOLETO DA MODENA. This piece is not mentioned by Bartsch. It measures five inches and seven-eighths in height, by four inches and one-eighth in width.

S. Lucia.

She is standing in the middle of the print, with the palm of martyrdom in her right hand, and, in her left, a small salver, upon which is represented an eye. Near her is a pilaster appertaining to a magnificent fabric, which is partly in ruins. At the top of this pilaster is inscribed S. LUCIA, and towards the right of the print, at bottom, is the name of the artist, thus erroneously spelt: NICOLETO DMAODENA. This piece measures five inches and seven-eighths in height, by four inches and one-eighth in width. (*Bartsch, No.* 34.)

S. Catherine.

She is standing in the middle of the print, and is seen in front. In her left hand she holds a palm, leaning her elbow, meanwhile, on a part of her wheel, the other part of which is lying on the ground. She rests her right hand on a long sword. She wears a crown, and has also a circular diadem or glory behind her head. The back-ground represents a magnificent cortile supported by square pillars. On the base of one of these, on the right, is the name, NICOLETO DA MODENA. This piece, which is not mentioned by Bartsch, measures five inches and seven-eighths in height, by four inches and one-eighth in width.

ALLEGORICAL SUBJECTS, HEATHEN DEITIES, &c. &c.

Peace.

Peace is represented under the figure of a young female, who is standing on the right of the print, with an olive branch in her left hand, and, in her right hand, a torch, with which she appears setting fire to a trophy of arms placed on a sort of altar. On a *cartouch* in the upper part of the print, on the left, is inscribed,

PAX . E. The letters N. M. together with a sprig of laurel, are engraved upon a quiver which rests against the altar. This engraving measures five inches and three-eighths in height, by three inches and three-quarters in width. (*Bartsch, No.* 36.)

The Punishment of a Deceitful Tongue.

Seven infants are here represented around an anvil, upon which they are beating a human tongue with large hammers. At the bottom of the print is a dragon between two other infants, one of which is sleeping on the right, the other on the left. Under the anvil, upon one of the steps upon which it is raised, is this inscription: LINGUA PRAVORUM PERIBIT. The back-ground represents a magnificent edifice in ruins, with, in the distance on the right, the view of a town situated on the banks of a river. Upon a square pilaster, near the centre of the print, is engraved NIC. MVT. This piece measures eleven inches and a half in height, by eight inches in width. (*Bartsch, No.* 37.)

Jupiter and Leda.

She is seated on a bank, near a group of trees, which rises on the left of the print. On a stone near the middle of the print, at bottom, is the same monogram as is found upon the two pieces of St. James the Elder and St. Jerome, before mentioned. This piece, according to Bartsch, is a copy of one engraved by Gio. Battista del Porto. It measures five inches and seven-eighths in height, by three inches and seven-eighths in width. (*Bartsch, No.* 46.)

Venus and Cupid.

Venus is represented naked, and standing, in the middle of the print, with a javelin in her left hand, and, in her right, the golden apple. Cupid appears sleeping on the ground on the right, his

head reposing on his left hand. The back-ground represents a magnificent edifice in ruins. On the upper part of a pilaster, on the left, is inscribed, VENUS, and on the pedestal which supports it is the name, NICOLETO. This piece measures five inches and three-quarters in height, by four inches and an eighth in width. (*Bartsch, No.* 47.)

Pallas.

The goddess Minerva is represented standing at the foot of a pilaster of a magnificent edifice fallen to ruins. She supports a helmet with her right hand, and, in the other, holds a javelin, as well as a part of her mantle, which falls over her shoulders. The back-ground, on either side, represents a landscape. On the upper part of the pilaster before mentioned is inscribed, DIVA PALLAS; and on a *cartouch*, near the bottom, is the name of the artist, thus: NICOLETO DA MODENA. This piece measures five inches and seven-eighths in height, by four inches and an eighth in width. (*Bartsch, No.* 48.)

Neptune.

He is naked, and standing in the middle of the print, and has a dolphin in his left hand, and his trident in the other. Upon the pedestal of a broken column, which appears behind the figure of Neptune, on the left, is inscribed, OPUS NICOLETI. This piece is executed much in the manner of Mantegna, and was possibly engraved after a design of that great artist. It measures six inches and a half in height, by four inches and a half in width. (*Bartsch, No.* 49.)

Mars.

He is standing in the middle of the print, dressed in complete armour. He rests his right hand on his haunch, and in his left

hand he holds a spear, to which is attached a rich trophy of arms of various descriptions. At the top of the spear is a banner, whereon are the characters S. P. Q. R. On a pedestal near the bottom of the print, on the right, is the inscription, DIVO MARTI; and on a tablet, suspended to a tree on the left, is the name of the artist, thus: NICOLETO DA MODENA. It is remarkable that this piece appears to have been intended as the companion to the print of St. George, before described. It measures, like that print, five inches and seven-eighths in height, by four inches and one-eighth in width, and has escaped the notice of Bartsch.

Vulcan and Cupid.

Vulcan is seated on the left, at his anvil, on which he appears beating one of the wings of Cupid, who is standing in the fore-ground, on the right, with his bow in his left hand, and, in his other hand, an arrow. Upon a tree, behind the figure of Cupid, is suspended a quiver, and a tablet with the inscription, OPUS NICOLETI. Mr. Bartsch notices two different impressions of this print. In the first, the name of the artist is distinctly expressed; in the second, the characters are scratched over in a fanciful manner by other strokes, so as to render the original inscription scarcely intelligible. This piece measures nine inches and three-quarters in height, by six inches and seven-eighths in width. (*Bartsch, No. 52.*)

The Judgment of Paris.

Venus, who is seen in front, is represented standing on the left of the print, with a small mirror in her right hand. Minerva, armed with a spear, occupies the middle of the print; and Juno, who bears a lighted torch, is on the right. The two last-mentioned figures are seen in a back view, and have their heads crowned with laurel. Paris appears behind, on the left. Upon a globe, suspended in the middle of the top of the print, are the words, DETUR

PULCROR, and the date 1500. At the bottom of the print, on the left, is inscribed, OPUS NICOLETI; and on the right, MODENENSIS ROSEX. On the ground, near the last-mentioned inscription, is an engraving tool. Mr. Bartsch observes that this print is a copy, executed with such variations as were necessary to adapt it to the present subject, from an engraving of Albert Durer. In Durer's print the globe bears the characters . O . G . H . and the date 1497. This piece measures six inches and five-eighths in height, by four inches and three-quarters in width. (*Bartsch, No.* 62.)

A Goat with two Satyrs.

The goat is raising itself upon its hind legs, and plucking the leaves of a tree. One of the satyrs, meanwhile, is sucking its teats, and the other is drinking milk out of a horn, The back-ground represents a wood. In the upper part of the print is a tablet, suspended to a tree, on which are the characters NI. RO. (*Bartsch, No.* 59.)

Three Infants.

In the middle of the print an infant is represented standing, and seen in front, his hands being raised and pressed together, as if he were at prayer; which, nevertheless, does not appear to be his employment. On the left is a second infant, who is turned towards him in the centre, and raises his left hand; and on the right, is a third infant, who, in like manner, is turned towards the central one, and raises his right hand. These figures, whose allegorical meaning I am unable to discover, are naked. In the centre of the piece, behind the first described figure, is a tree, to the branches of which is suspended a scroll, with this inscription: OP NICOLETI DE MUTINA DE RUBEIS. The back-ground is a simple dark tint. An impression of this interesting engraving, which has escaped the researches of Bartsch, is in the collection of Mr. Lloyd. It is engraved in a

manner somewhat resembling the print of Neptune, before described, and measures five inches and a quarter in height, by three inches and five-eighths in width.

A Man on Horseback.

He wears a helmet, and appears galloping towards the right. In his left hand he has a trophy attached to a lance, and, in his right, a sabre. Upon a pedestal, in the back-ground on the right, are the letters N. M. Bartsch observes that this piece bears the appearance of being one of the artist's earliest productions. It measures five inches and three-eighths in height, by three inches and five-eighths in width. (*Bartsch, No.* 60.)

Three Deer reposing.

Two of them are turned towards the left, and the third towards the right. On the left are the ruins of a portico, and upon a broken stone, half way up the plate, is the name, NICOLETO DA MODENA. This piece measures five inches and seven-eighths in height, by four inches and a quarter in width. (*Bartsch, No.* 61.)

The Equestrian Statue of Marcus Aurelius.

The statue is turned towards the left, and is raised on a pedestal, whereon is this inscription: QUESTO EL CAVALLO QHE STA A SĀTO IANNI Ī ROMA. This statue is placed in a hall lighted by two windows; one on the right, the other on the left. Over the latter is suspended a tablet with the name, NICOLETI. This piece, according to Bartsch, is one of the artist's worst performances. It measures eight inches and a quarter in height, by five inches and three-quarters in width. (*Bartsch, No.* 64.)

The Peasant going to join the Army.

The countryman is directing his steps towards the left, charged with his sword, a sack, and a basket of eggs; and is leading his horse, upon the back of which is mounted his wife, with her child behind her. The back-ground, on the right, exhibits the view of a village, and upon a pedestal in the fore-ground, on the same side, is inscribed, OP. NI. MODENENSIS. This piece, which is a copy from one by Martin Schongaver, measures nine inches and five-eighths in height, by six inches and three-quarters in width. (*Bartsch, No.* 65.)

A Compartment of Grotesque Ornaments.

This piece exhibits arabesque ornaments intermingled with the figures of men and animals. Upon a medallion in the upper part of the print is represented the Judgment of Paris, and upon another, below, Orpheus appears charming the brute creation with his music. On a tablet in the middle of the print, at top, are the letters NO. This engraving measures ten inches and a quarter in height, by five inches in width. (*Bartsch, No.* 54.)

Another Compartment of Grotesques.

In the middle of the upper part of the print is the figure of Mars, with a long staff in each hand, surmounted by helmets and bucklers. The inscription, M. PRELIORUM DEUS, is engraved on a tablet over his head. Towards the bottom of the piece are two captives, with their hands bound behind their backs, seated on the two sides of an ornament which is surmounted by a tablet, whereon are the letters N. R. divided by a small vase, or jug. This piece is of the same dimensions as the last described. (*Bartsch, No.* 55.)

Another Compartment of Grotesques.

Towards the upper part of the piece are two captives, who have their hands tied behind their backs, and are attached to the trunk of a tree which is surmounted by trophies. Higher up, on the left, is a genius, who appears tracing the letters S P Q R. D. I. I. on a tablet; and on the right is another genius, who inscribes, upon a second tablet, the letters D. M. A. N. Lower in the piece are two other tablets, each of which is marked with the characters N. O, divided by a small jug or vase. This piece is of the same dimensions as the two last described. (*Bartsch, No.* 56.)

Another Compartment of Grotesques.

In the upper part of the piece, on the left, Apollo is seen playing upon the lyre, and, upon the right, Pan appears playing on the bagpipes. Over the figure of Apollo is suspended a tablet with the word VICTORIA, and over that of Pan is a second tablet, on which is inscribed AVGVSTA. At the bottom of the print are a male and a female satyr, seated on a sort of pedestal, each playing upon a double pipe. Between these two figures is suspended a tablet, on which is the usual small jug of Nicolo, placed between the letters N. O. This piece is of the same dimensions as the three above. (*Bartsch, No.* 57.)

Another Compartment of Grotesque Ornaments.

In the middle are two satyrs, seated back to back, with their hands tied behind them. Two genius's, with wings, one on the right, the other on the left, appear writing on tablets. The former has traced the letter A, the latter the letter B. Lower down are two boys, each holding a cornucopia, which rises from a vase marked with the letter D. In the upper part of the print, on the left, is a tablet, on which is inscribed, NICOLO; and on the right is

another tablet containing the words, DA MODENA. This piece measures thirteen inches and three-quarters in height, by eight inches and five-eighths in width. (*Bartsch, No.* 58.)

ALTOBELLO.

The two following pieces, in the valuable collection of my friend Mr. Lloyd, enable me to augment the catalogue of early Italian engravers hitherto known with the name of Altobello.

A Dance of Four Cupids.

This print represents four Cupids, holding each other by the hand and dancing. The Cupid on the left border of the print is naked, and seen in a front view: his steps are directed towards the left, but he looks to the right at the Cupid next to him, whom he holds by the left hand. This second Cupid is dressed in a light short drapery, and, unlike his three companions, has no wings. He is seen in a back view, and, with his right hand, holds the right hand of the third Cupid, who is crowned with grapes and vine-leaves, and is seen nearly in front, directing his steps towards the left. The breast of this third Cupid is covered in a fanciful manner by a cuirass made of the skin of a lion's head, from under which proceeds a thin drapery that reaches a little below his middle: he holds, with his left hand, the right hand of the fourth Cupid, who is dressed in a light drapery, like the second, and directs his steps towards the right, turning his head, however, to the left. The background immediately behind the figures is dark, and upon the ground below are several light sprigs of foliage. The whole is executed, in a loose manner, with a delicate point, with strokes only once crossed. It measures six inches and three-quarters in width, by five inches and three-quarters in height. The Cupid on the left border of the print, holds, in his right hand, a

ribbon, to which is suspended a tablet with the name of the artist, thus:

Four Cupids playing on Musical Instruments.

They are all standing, and seen in front. The Cupid on the left border of the print wears a short vestment and a cap of a singular form, and plays the bagpipes. The one next him rests his left foot on a large stone, and plays the guitar. The third plays upon a sort of violin; and the fourth Cupid, on the right, wears a wreath, and plays on the pipe and tabor. The three last-mentioned figures are naked. All the four have wings. The ground behind the figures is dark, as in the print of the four Cupids dancing, which this engraving exactly resembles in size, and to which it was doubtless intended as the companion. The figures in both these pieces are drawn with a degree of intelligence, which evinces them the work of a master of no ordinary abilities.

The records which we possess of the early Italian schools of art, make mention of but one person of the name of Altobello. This artist, whom I believe to have been the author of the two prints above described, was a painter of considerable eminence, and a native of Cremona;* where, in the latter part of the fifteenth century, he painted, in concurrence with Boccaccio Boccacino, certain stories of the life of Christ, in the 'Duomo' of that city, of which Vasari speaks with encomium in his life of Benvenuto Garofalo. His family name is said to have been Melone, a circumstance which, together with the place of his birth, may appear

* Padre Resta, in one of his letters, published p. 341, in the third volume of the "Lettere sulla Pittura, &c." states Altobello to have been a scholar of Bramante. He has omitted, however, to give his authority for the assertion.

ill to accord with the letters V. F. inscribed on the tablet above copied, under the name Altobello. Upon this I shall only offer the conjecture, that the first character, (which may readily be supposed to include the letters IV,) was intended to stand for the word *inventor*, and the second for *fecit*.

GIOVANNI BATTISTA DEL PORTO.

Lodovico Vedriani, in his "Raccolta de' Pittori, Scultori, et Architetti Modonesi," before cited, after having spoken of Nicoletto da Modena, makes a brief mention of Gio. Battista del Porto, whom he states to have been, in like manner, an excellent engraver in copper. The account of Vedriani goes no further, and we find no mention of del Porto in other old writers. Zani, however, informs his readers, "Materiali," p. 134, that he has good reason to believe that the ancient engravings about to be described, which are all of them marked with the letters I. B. followed by a little bird, are by his hand; and although he has omitted, for the present, to explain the grounds of his opinion, I am, nevertheless, willing to suppose it well founded, as the style of these engravings is such as might be expected from an early artist of the school of Modena. Zani mentions the having seen one print with the above described mark, dated 1502, but has neglected to specify its subject. The following, which are described by Bartsch, are all of them without date. Their style of engraving is not very unlike that adopted by Nicoletto da Modena.

St. Sebastian.

The saint is standing on the right, bound by his two arms to a tree devoid of foliage. On the left is an executioner, pulling the cord of his cross-bow, and behind, on the same side, is a piece of ruin. The initials I. B. with the bird, are at the middle of the

print at bottom. This piece measures eight inches and one-eighth in height, by five inches and five-eighths in width. (*Bartsch, No.* 1.)

A Female Satyr with her Young Ones.

She is seated against a rock, which is on the right of the print, with two young satyrs, one of whom she is suckling. The trunk of a tree rises on the left, and in the distance is a castle, situated on a steep rock, by the side of a large river. The mark is engraved in the middle of the print, at bottom. This piece measures four inches in height, by three inches in width. (*Bartsch, No.* 2.)

Leda with her Infants.

Leda is here represented with the swan beside her, and her four offspring, Castor and Pollux, Helen and Clytemnestra. Leda is seated on the left of the print, and has her head turned towards the right. The back-ground exhibits a vaulted edifice fallen into ruins. On the left-hand, at bottom, is a tablet, whereon the initials I. B. and the bird are represented in white upon a dark ground. This piece measures six inches and a quarter in height, by five inches in width. (*Bartsch, No.* 3.)

Mr. Bartsch notices a well executed copy of the above print, engraved in a reverse direction, with the tablet and mark. In the margin, at bottom, are the two following lines:

Laeda jactens falsis cigni delusa sub alis,
Portentosa parturit ova jovi.

The Rape of Europa.

The bull directs his course towards the left, and appears crossing an arm of the sea. Europa is represented naked, and lying on the back of the animal, holding him round the neck with both her

hands. The sea extends itself to the horizon on the right. On the left, in the middle distance, is a group of fabrics, which appears to have been copied, with a few variations, from part of the back-ground of one of the early engravings of Albert Durer,* and behind is a mountainous landscape. The mark of the artist is engraved in the middle of the print, at bottom. This piece measures seven inches and a half in height, by five inches and three-quarters in width. (*Bartsch, No.* 4.)

Of this print there is an anonymous copy, in a reverse direction, which is ascribed by Bartsch to Nicoletto da Modena.

The Triton and his Family.

The triton is swimming in the sea, directing his course towards the right. He has a bow in his right hand, and, in his left, an oar. An infant, who is sounding a horn, is astride on his shoulders, and upon his tail is seated a naked female, holding in her right hand a young dolphin, and, with her left, supporting another infant, who is standing on the back of a dragon, which is represented swimming by the side of the triton. The back-ground exhibits a view of the sea, with, on its banks, various fabrics. The mark of the artist is engraved at the bottom of the print towards the left. This piece measures about seven inches and a half in height, by six inches and a quarter in width. (*Bartsch, No.* 5.)

Priapus and Lotis.

Priapus appears about to surprise the nymph Lotis, who is represented lying asleep, at some distance off, on the right. In the fore-ground, on the same side, are two other nymphs, also sleeping;

* Viz. that entitled 'the Monstrous Hog,' which was probably engraved by Albert, soon after the year 1496, when the monster itself was brought into the world at a village near Nuremburg. See *Bartsch*, vol. vii. p. 105.

and in the back-ground, on the left, is seen Silenus with his ass. The mark of the artist is engraved in the middle of the print, at bottom. This piece measures nine inches in height, by seven inches and a half in width. (*Bartsch, No.* 6.)

The Wild Man and his Family.

The wild man is seated on a bank in the middle of the print, in company with his nymph, who is represented naked, and whom he embraces with his right arm. At the feet of the woman, towards the left of the print, is a naked infant standing, and apparently speaking to its father. On the right is a dog couching, and towards the back-ground, on the left, are two rabbits. The distance on the left, represents a river and some buildings. The mark of the engraver is near the middle of the print at bottom. This piece measures ten inches and three-quarters in height, by eight inches and a half in width. (*Bartsch, No.* 7.)

Engravings in Wood.

St. Jerome.

The saint is seated on a bank, on the left of the print, and employed in extracting a thorn from the right paw of the lion, who appears to roar with pain. On the right are two trees, to the trunk of one of which is attached a small crucifix. The cardinal's hat is also suspended from it. The back-ground exhibits a landscape with a view of a river, of which one of the banks is enriched with trees and fabrics. The letters I. B. with the bird, are engraved on a tablet on the right of the print, at bottom, and near the tablet is the monogram, ·ĀĀ·, which Mr. Bartsch considers the mark of the engraver in wood by whom the piece was executed, after a design of del Porto. This piece measures eleven inches

and three-quarters in height, by eight inches and five-eighths in width. (*Bartsch, No.* 1.)

Diana and Acteon.

Diana, accompanied by five of her nymphs, is bathing at some distance off on the right, and appears throwing the water at Acteon, who is represented in the fore-ground, on the left, with his head transformed into that of a stag. The back-ground, on the right, exhibits a thick wood, and, on the left, a view of the distant country, in which Acteon is seen, a second time, hunting a deer. The initials I. B. with the bird, are engraved upon the fragment of a cornice in the middle of the print at bottom. This piece measures eleven inches and three-quarters in height, by eight inches and a half in width.

The Rape of Ganymede.

Ganymede appears borne away by the eagle, in the middle of the upper part of the print. One of the hunters, his companions, is represented in the fore-ground, on the left, seized with terror, and hastily retreating, leading his horse by the bridle. Two others are on the right, one of them conducting two greyhounds, the other carrying a dead hare. A fourth hunter, who appears gazing on Ganymede with astonishment, is on horseback. The usual mark is engraved, at the middle of the print, at bottom, upon a fragment of a cornice, similar to that in the piece last described. This engraving measures fourteen inches and three-eighths in height, by nine inches and three-quarters in width.

Bartsch observes of this print and the one preceding, that they do not appear to have been engraved by the same artist who engraved the St. Jerome. That piece is shaded by hatchings, crossed in various directions, whereas these, as he remarks, are shaded by simple hatchings, which are in no instance crossed by other strokes.

GIOVANNI MARIA DA BRESCIA.

This artist was a friar of the Order of Carmelites, and lived at Brescia at the commencement of the sixteenth century. He appears to have practised painting as well as engraving; and there still exist by his hand, in the cloister of the convent of the Carmelites at Brescia, several pictures representing stories of the prophets Elijah and Elisha, which are spoken of with commendation.*

The few engravings by him, which are known, bear the date 1502.

The Justice of Trajan.

A story is related of the Emperor Trajan, by Paolus Diaconus, that, at the intreaties of a widow whose son had been murdered, he ordered justice to be executed upon his own son, who had been the murderer. The same writer adds, that St. Gregory happened one day, in his walks through Rome, to direct his attention to an ancient basso-relievo in which this story was represented; and that he was so much affected by it, that he offered prayers to God that the soul of the Pagan Emperor might be liberated from hell. Such is the subject of this engraving. The Emperor is on horseback, with his attendants, on the left. He appears addressing himself to a young man, probably intended to represent his son, and is pointing to the widow, who is kneeling in the fore-ground, on the right, supporting the dead body of her child. High up in the piece, on this side, Pope St. Gregory is seen at a balcony, praying to the Almighty, who is represented on a cloud in the middle of the upper part of the print. Upon one of the sides of the balcony, is written: DIVUS GREGORIS, and upon the frieze over an arcade is the inscription: INCORRVPTAE IUSTICIAE SEMPITERNUM EXEMP.

* Orlandi, "Abecedario Pittorico."

On another part of the same frieze, near the left border of the print, is inscribed FOR. TRAIANI. In the middle of the upper part of the print is the name of the artist and the date of the work, thus: OPVS FRIS (fratris) IO. MARIAE BRIXIENSIS OR. CARMELITARUM. MCCCCCII. This piece has considerable merit in point of design. The figures are shaded by hatchings thrown in various directions, but not much crossed. The whole measures twelve inches and three-quarters in height, by nine inches in width.

Heineken, (Dictionnaire des Artistes, vol. iii. p. 327) mentions an engraving by this artist, representing "the Madonna, with the "infant Christ in the clouds, in a circle. In folio. At the "bottom," he adds, "is this inscription: DEO MAX. BEATISS. "THEOLOGO. ALIISQ. caelicolis a HELIAE CAPREOLO *amico cariss.* "FR. IO. MA. BRIX. CARMELITA DICAVIT M.D.II."

Strutt, in his Dictionary of Engravers, notices another piece by Fra Gio. Maria, in these words. "A large upright plate, repre- "senting the Virgin, seated upon the clouds, with St. John "Baptist, St. Jerome, and three ecclesiastics of the order of the "Carmelites, at the bottom; dated also 1502." This is probably the same print of which Orlandi speaks in the description of his first table of engravers' marks, though he omits to mention the figures of St. John the Baptist and St. Jerome.

GIOVANNI ANTONIO DA BRESCIA.

This artist is said to have been the brother of Giovanni Maria da Brescia, of whom we have just spoken. So far all authorities are agreed: but it seems a matter of doubt whether or not he was also a Carmelite.* His prints are sufficiently numerous to justify our

* See Zani, "Materiali," p. 133, note 55: or Bartsch, who has copied him, "Peintre Graveur," vol. xiii. pp. 315, 316.

considering him as a professed engraver. There can be little doubt that some of his engravings were executed before the year 1500; but a greater number of them appertain to the early part of the sixteenth century. He appears at first to have adopted the style of engraving practised by Mantegna;* but in several of his latter works he endeavoured to imitate, in some degree, the manner of Marc Antonio, one or two of whose pieces he indeed copied. He usually marked his prints with the letters IO. AN. BX. that is, *Joannes Antonius Brixiensis.*

I omit, in the following catalogue of Gio. Antonio da Brescia, several anonymous pieces which, although they are attributed to him by Bartsch, are, I think, doubtful. On the other hand, I insert a few engravings, bearing the initials of the artist, which that writer has not described; and to these I add two pieces which, although they are without Gio. Antonio's usual mark, appear to me, after a strict comparison of them with others, to be undoubtedly by his hand.

SACRED AND DEVOTIONAL SUBJECTS.

The Cup found in Benjamin's Sack.

On the right of the print the servant of Joseph appears accusing Benjamin, who, standing behind his sack, seems to assert his innocence of the supposed theft. In the middle of the piece one of the brethren is seen tearing open his garments, and, on the left, another is represented bending forward, and hiding his face. The mules of the Israelites are in the back-ground, and behind the servant of Joseph, on the right, are some soldiers. This engraving is inserted by Mr. Bartsch, in his catalogue of anonymous prints, in

* In those cases where I have had an opportunity of examining the prints of Gio. Antonio themselves, I shall distinguish, in the following catalogue, the pieces which are engraved in the manner of Mantegna, from the others.

the fifteenth volume of his work, p. 11. It is finished in a stiff, tasteless manner of engraving, with hatchings crossing each other in various directions, and was probably copied from a design of Raffaello. It bears so exact a resemblance of style to the following piece, marked with the initials of Gio. Ant. da Brescia, as well as to some others, as to leave, I think, not the smallest doubt that it was executed by his hand. It measures eleven inches in width, by six inches and three-quarters in height.

The Maccabees bringing Presents to Solomon.

This piece was probably engraved by Gio. Antonio from a sketch which had been recently made by some artist of Lombardy, during his stay at Rome; and represents, with a few trifling alterations, one of the Bible histories painted from the designs of Raffaello in the *Loggia* of the Vatican. But although the artist has copied the figures with sufficient accuracy, he has changed the subject, which, in the original, is no other than the meeting of Abraham and Melchisedec. (No. 13, in the Bible Histories, by Aquila and Fantetti.) The two baskets containing loaves are changed into vases full of money, and there is no landscape in the back-ground. The composition, moreover, is reversed. At the top of the print is this inscription: *Tesoro presẽtato al Re Salomon dali machabei. e questo e depĩto ĩ camera del. S. papa.* At the bottom of the print, towards the left, are the letters R. V. with, beneath them, the mark of the artist, thus: ·Φ·A̅·B. This engraving measures ten inches and a quarter in width, by seven inches and a half in height.

The Nativity.

On the left of the print, the Madonna is represented on her knees, adoring the infant Jesus, who is lying asleep on a drapery extended on the ground. Towards the right, Joseph appears, also

sleeping, seated on a stone. The village of Bethlehem is seen in the back-ground on the same side, and at the bottom of the print are the letters: IO. AN. BX. This piece measures eight inches in height, by six inches in width. (*Bartsch, No.* 1.)

The Flagellation.

The scene represents the interior of a hall, the vaulted roof of which is supported by three rows of columns of the Corinthian order. Christ appears naked, and tied, with his arms behind him, to one of the pillars in the middle of the print. On the left is an executioner, who, pressing with his right foot against the body of Jesus, seems pulling the cord by which he is bound: meanwhile three other executioners, one on the left-hand and two on the right, are employed in scourging him. At the bottom of the print, on the left, is a tablet, broken at one end, on which is the name of the artist, thus: IO. ANTON.. BRIXIAN..; and on one side of a square stone, under the left foot of the executioner above mentioned, who is pulling the cord, is the date 1509, or, as Heineken reads it, 1503,* with the letter F. This piece, which has escaped the notice of Bartsch, is finished, in the manner of Mantegna, with diagonal hatchings. It measures seventeen inches in height, by eleven inches and a half in width.

The Virgin and Child.

The Madonna seated in a landscape, suckling the infant Jesus. A print of an octavo size, marked IO. AN. BR. (*Heineken,* "Dict. des Artistes," tom. iii. p. 328.)

* Heineken, "Dict. des Artistes," tom. iii. p. 328, states that there are also impressions of this print bearing the date 1529. Strutt says that the first impressions are dated 1503, and the second 1509.

The Presentation of the Virgin at the Temple.

The Virgin, who is represented as a child of about ten years of age, appears ascending a flight of steps, which reaches from the fore-ground to more than half way up the print on the right, where the high-priest is seen, waiting to receive her, under the portico of the temple, which is supported by twisted columns. At the bottom of the print, on the right, is an infirm old man with crutches, seated on the lowest of the steps, and apparently asking alms from four females, who are standing in the fore-ground on the left, and seem about to mount the steps of the temple. At the bottom corner of the print, on the right, under the left foot of the beggar, are the initials of the name of Raffaello di Urbino, the author of the design, with, underneath, the mark of Gio. Antonio da Brescia engraved on a small scroll, thus: ϕ·A·B. On the left is inscribed: *Representattio della Madonna.* This piece is executed in the same style of engraving as the two prints of this artist first described, but with somewhat more delicacy. It measures twelve inches in height, by eight inches in width. (*Bartsch, No.* 4.)

The Madonna, with S. Francis, Mary Magdalen, and S. Catherine.

The Madonna appears standing in the middle of the print, surrounded by rays of glory. Over her head the Holy Spirit is seen in the form of a dove, and in the clouds, on either side, is an angel in an attitude of adoration. Below, on the right, S. Francis is represented on his knees, holding, with both hands, a small cross, and on the left is Mary Magdalen, prostrate before the Madonna, and kissing one of her feet. Behind, on the same side, is S. Catherine with her wheel. This piece is executed in a manner similar to the last, but with still greater delicacy. It is nevertheless, I am fully persuaded, by the hand of Gio. Antonio, and was probably engraved by him from a well finished drawing of Raffaello, or one of his school. Bartsch describes it, at page 22 of the fifteenth volume

of his "Peintre Graveur," amongst the anonymous engravings of the school of Marc Antonio Raimondi. It is without the engraver's mark, and measures twelve inches in height, by eight inches and six-eighths in width.

St. Peter.

He is represented standing. The keys are in his right hand, and, with his left, he holds up a part of his mantle. At the middle of the print, at bottom, are the letters IO. AN. This piece, it appears from Strutt, is engraved in the manner of the last. It measures eight inches in height, by five inches in width. (*Bartsch, No.* 6.)

SUBJECTS OF PAGAN MYTHOLOGY, &c.

Hercules with the Cretan Bull.

Hercules, whose figure is seen in profile, is walking towards the left, bearing the bull upon his shoulders. In the middle of the print, at bottom, are the letters, IO. AN. BX. This piece measures eight inches and a half in height, by six inches and a quarter in width. (*Bartsch, No.* 10.)

Hercules destroying the Nemæan Lion.

Contrary to the usual method of describing this subject, Hercules is represented astride over the lion, and tearing open the jaws of the ferocious animal with both his hands. The inscription, D. HERC. INVICTO, is engraved half way up the print, on the right, and at bottom are the letters IO. AN. BX. This piece is executed in the manner of Mantegna. It measures eleven inches in height, by ten inches in width. (*Bartsch, No.* 11.)

Hercules and Antæus.

Hercules is represented strangling Antæus by pressing him round the body with both his arms. Antæus, whose right arm is extended, appears to utter cries of agony. The club of Hercules is at his feet on the ground, and his bow and quiver are hung upon the trunk of a tree which rises behind him on the right. The letters IO. AN. BX. are engraved on a tablet, which is suspended by a ribbon to one of the branches of the tree before mentioned, near the top of the print; and in a line parallel to the right border of the print, is the inscription, DIVO HERCULI INVICTO, engraved in characters fantastically turned in various directions, in the manner noticed in two of the prints of Mantegna. This piece is finished throughout with diagonal hatchings, in the style of the ancient artist just mentioned. It measures nine inches and three-quarters in height, by seven inches in width. (*Bartsch, No.* 13.)

Hercules and Antæus.

This print has been already mentioned in our catalogue of the works of Andrea Mantegna, from one of whose engravings it is a copy. The letters IO. AN. BX. are engraved under the trunk of the tree, behind the figure of Hercules. The piece measures twelve inches in height, by nine inches in width. (*Bartsch, No.* 14.)

Neptune appeasing a Tempest.

This piece is no other than a copy, in a reverse direction, of the central compartment of the large engraving of Marc Antonio Raimondi, known by the title of the 'Quos ego.' Gio. Antonio appears to have executed it with more than his usual care. The letters IO. AN. B. are engraved at the bottom of the print, a little towards the right. The plate measures nine inches and one-eighth in height, by six inches in width. It is not mentioned by Bartsch.

Jupiter and other Deities.

This piece, which has also escaped the notice of Bartsch, is a copy, in a reverse direction, of the upper division of the print by Raimondi, just mentioned, and represents, in the middle, Jupiter giving his orders to Mercury, and, on either side, Juno and Venus in their cars. Under the zodiacal circle in which Jupiter is seated, is the mark of the engraver, thus: IO. AN. BX. This piece measures twelve inches and a half in length, by four inches in height.

Laocoon.

Laocoon and his two sons destroyed by serpents. This print is extremely interesting. It represents the celebrated antique group in the state in which it was originally discovered, and is, perhaps, the most ancient engraving which we possess of it. The figures, however, having been engraved in their proper direction on the copper, are reversed in the impression, and consequently the left arm of Laocoon appears wanting to the shoulder, instead of the right. This engraving, like the two last, is finished with hatchings crossing each other in various directions. Upon a tablet in the upper part of the print is inscribed, LAOCOON, and under the left foot of Laocoon is the mark of the engraver: IO. AN. BX. This piece measures eleven inches in height, by nine inches and five-eighths in width. (*Bartsch, No.* 15.)

The Satyr and his Family.

A naked female is represented seated on the ground with her infant in her lap. Behind, on the right, is a satyr, playing upon his pipe. The date 1507, and the letters IO. AN. BX. are engraved on a tablet, which is suspended from the branch of a tree on the left of the print. This piece is a copy, in a reverse direction, from an engraving of Albert Durer, bearing the date 1505. It measures

four inches and a half in height, by two inches and seven-eighths in width. (*Bartsch, No.* 16.)

The Dream.

This is also a copy, in a reverse direction, from a celebrated print of Albert Durer, representing a man tempted in his sleep by Venus, with Cupid standing by, playing with a pair of stilts, and a demon blowing impure thoughts, by means of a pair of bellows, into the man's ear. This copy is not mentioned by Bartsch. In the only impression which I have seen of it, the usual mark of Albert Durer appears at the middle of the print at bottom; to make way for which the abbreviated name of Gio. Antonio da Brescia has been effaced; though not so perfectly but that the remains of the letters IO. AN. BRIX9. are still clearly perceptible. This piece measures seven inches and a half in height, by four inches and three-quarters in width.

The White Horse.

This also is a copy from one of Albert Durer's engravings, with, according to Mr. Strutt, a little variation in the back-ground. Heineken informs us that it is marked I. A. BRIX. and that, (like the original,) it is dated 1505.

Justice.

Justice is represented by a female figure seated, holding a sword in the right hand, and, in the left, a pair of compasses. In the upper part of the print is inscribed, on the left, ALMA; and, on the right, JUSTICIA. In the middle of the print, at bottom, are the letters IO. AN. BX. This piece measures twelve inches and three-quarters in height, by six inches and seven-eighths in width. (*Bartsch, No.* 18.)

A Dance of Children.

Four children are represented dancing to the sound of a tambour, which is played upon by a fifth, who is standing on the left, having his head ornamented with a plume of feathers. Towards the right of the print, at bottom, are the letters IO. A. BX. surmounted by a monogram composed of the letters A. M. B. which Mr. Bartsch is of opinion was intended to denote the name of Gio. Maria da Brescia, who, he thinks, was the author of the design. This piece measures about eight inches and three-eighths in width, by four inches and a half in height. There exists a copy of it, executed in a reverse direction, by *Reverdinus.* (*Bartsch, No.* 19.)

A Young Woman watering a Plant.

This piece represents a young female, half naked, standing, with a vase in her left hand, elevated, and in her right hand, another vase, with which she is watering a plant. In the back-ground, on the right, is a river, which has fabrics on each of its banks, and is traversed by a bridge. The letters IO. AN. BX. are engraved at the bottom of the print, on the right. This piece measures eight inches and three-quarters in height, by five inches and three-eighths in width. The same subject was engraved in a reverse direction, and with a different back-ground, by Marc Antonio Raimondi. (*Bartsch, No.* 21.)

A Frieze of Trophies.*

This piece is filled with trophies, composed of bucklers, battle-axes, helmets, sabres, and other warlike implements. Upon a buckler, near the left edge of the print, is inscribed, VICTORIA

* Mr. Bartsch erroneously considered this piece as an upright. It was certainly intended to be viewed as a frieze.

CAESARIS. A. Upon another, more towards the middle, is the inscription, RE. ROMANORUM. SPOL. E. and upon a helmet, about the centre of the print, are the letters S. P. Q. R. The mark, IO. AN. BX. is engraved near the edge of the print, on the right. This piece measures fifteen inches and a half in length, by two inches and seven-eighths in height. (*Bartsch, No.* 23.)

A Compartment of Grotesque Ornaments. An Engraving in Wood.

This piece appears to be a copy from one of the engravings of Nicoletto da Modena; viz. that wherein the figures of Apollo and Pan are introduced, with, over them, the words VICTORIA and AUGUSTA, and which has been described at p. 549. Between the two figures of the satyr and the satyress, in the lower part of the print, are the letters NO; and at bottom is the mark of the copyist, thus: IO. AN. BRV9. According to Heineken, Gio. Antonio also engraved the same piece in copper. This print measures ten inches and a quarter in height, by five inches in width. (*Bartsch, No.* 22.)

PRINTS BY UNKNOWN ENGRAVERS OF THE EARLY ITALIAN SCHOOLS, DISTINGUISHED BY CYPHERS OR MONOGRAMS.

Engravings marked ₽, ₵, *or* ⋏O⋗₽⋗D⋗C⋗.

It may be safely asserted that the author of the very small and delicately executed engravings, which we are now about to describe, was an artist of no ordinary abilities, and that, besides being a skilful designer, he excelled in works of *niello*. Were it not, indeed, that several of these pieces are marked with cyphers, or initial letters, which seem to oppose such an opinion, I should be much inclined, from their style, to suspect them to have been the

productions of no less a person than Francesco Francia, the master of Marc Antonio. I shall only add, that these engravings appear to appertain to the latter part of the fifteenth, rather than to the beginning of the sixteenth century.*

The two Servants of Abraham with the Ass.

This piece represents the two servants of Abraham, waiting with the ass at the bottom of the mountain, whilst the patriarch ascends it, with his son Isaac, for the purpose of sacrifice. The ass has a pack-saddle on its back, and is crouching down on its fore-knees. It is seen in profile, and turned towards the left. Behind the ass, on the left, is an elderly man, without a beard, seated on a bank, and turned towards the right. He leans with both hands on his stick, and appears listening to the conversation of a young man, who is sitting beside him, and who raises his left hand in an attitude expressive of lamentation. Behind these figures are five trees. The back-ground, on the right, represents a winding path leading up the side of the mountain, where are seen two very minute figures, representing Abraham walking up the ascent, leaning upon

* Here I am at variance with Mr. Bartsch, who prefaces his catalogue of the productions of this artist, whoever he was, with the following short observation. "Ce graveur est "entièrement inconnû. L'année 1511, "marquée sur No. 1, de notre catalogue, "nous apprend qu'il a travaillé au com- "mencement du seizième siècle, et le goût "particulier répandu dans toutes ses estampes "semble indiquer qu'il a été orfévre "nielleur." Upon examining No. 1 of the catalogue which follows, however, I find, in Mr. Bartsch's description of that piece, (the only one bearing a date,) very strong reasons to suspect that it has no just title to be placed in company with those which come after it, and that it is by a different artist. First, that print is of considerably larger dimensions than any of the others: secondly, the mark of the artist, which in almost all the others is engraved upon the margin at bottom, is engraved, together with the date 1511, upon a tablet which is suspended from a tree: and thirdly, Mr. Bartsch has omitted, *in this sole instance*, to inform his readers *which of the various marks, used by the artist upon his engravings, is found upon this tablet*. The above considerations might perhaps be admitted as sufficient to justify me in omitting the piece in question in the catalogue in the text. I shall, however, give Mr. Bartsch's list entire.

his staff, preceded by Isaac bearing on his shoulders the bundle of wood for the sacrifice. The sky is dark. On the margin beneath is the mark of the artist, thus: ₱. An impression of this piece is in the collection of Mr. Douce. It measures, exclusive of the surrounding margins, one inch and thirteen-sixteenths in height, by one inch and five-eighths in width: but including the margins all round, it measures two inches and one-sixteenth in height, by one inch and fifteen-sixteenths in width.

Judith.

She is standing, dressed in the antique costume, and is seen nearly in front; her body being turned a little towards the right, and her head towards the left. In her right hand she holds a sabre, and, in her left, the head of Holofernes. In the back-ground, on the right, is seen part of a rocky mountain, which, like the figure, is relieved upon a dark ground. Over the head of Judith is a scroll, on which is inscribed, IVDE TA. This piece is in my own collection. It has no mark, but as the bottom margin is cut off rather close, it is possible that it originally bore the cypher or monogram of the artist. It measures one inch and five-eighths in height, by seven-eighths of an inch in width.

St. Jerome.

The upper part of his body is naked. He is kneeling on both knees, in the middle of the print, and is turned towards the right. His head is distinguished by a glory or diadem. He grasps a stone in his left hand, and, with his right, holds a part of the mantle which falls over his shoulder. In the near-ground, on the right, opposite the saint, are a scull and a crucifix, supported on a large book, and behind him, on the left, is the lion. The back-ground, on the right, represents the mouth of a cavern at the bottom of a rocky mount, upon one of the pinnacles of which is seen a bird.

On the left is a tree, every leaf of which is executed with incredible delicacy. It is loaded with fruit, and amongst its branches are a squirrel and five birds, one of them an owl. From the lowest branch, on the left, hangs the cardinal's hat. In the distance are smaller trees. The sky, as in the two pieces above described, is of a dark even tint. In the margin at bottom is the mark of the artist, thus: ℭ. This interesting engraving is in the collection of Mr. Douce. It measures, without the margin at bottom, two inches and three-eighths in height, by one inch and fifteen-sixteenths in width. The margin at bottom measures a quarter of an inch.

The Fable of the Bundle of Sticks.

In the centre of the piece is represented a king seated on his throne, which is raised upon a high pedestal. He wears a crown, and is seen in front, turning his head a little towards the right. He has just broken a stick, part of which he holds in each hand. A young man, who is seen nearly in a back view, and two soldiers with helmets, one of whom holds a banner, are standing on the left; and, on the right, stand two old men dressed in caps and long gowns, who appear conversing together, and another soldier supporting a banner of a corresponding form to that on the other side. A bundle of sticks, and one or two broken sticks, are on the ground below, and suspended from the ceiling, over the head of the king, is a globe. The ground behind the figures is of a dark even tint. The following inscription is engraved in two lines upon the pedestal: VN. FO. DI. FR. which we may read thus: *un fondamento di fraternità*, "a basis or principle of brotherhood." This piece is in the possession of Mr. Douce. It is printed in a greenish tint, and measures two inches and three-eighths in height, by one inch and three-eighths in width. It has no mark, but as the bottom margin has been cut off, it may originally have had one. It is, I think, undoubtedly by the same artist as the three pieces above described.

The engraving from which the annexed plate was carefully copied, is in my own collection. It is in every respect similar in style to the last described, and is printed with the same greenish tint. It is, moreover, remarkable, that, like that, it has a globe suspended from the top of the print. The subject appears to be an ancient sacrifice. The bottom margin, where the artist usually put his mark, is unfortunately wanting, as in the last.

I shall briefly enumerate the engravings of this ancient artist described by Bartsch, in the order which he has adopted.

No. 1. *An Infant*, sitting upon a carpet on the ground, and turned towards the right. He is playing with a little bird. In the back-ground are trunks of trees, from one of which is suspended a tablet with the artist's mark, (query, which mark?) and the date 1511. Height, 4 inches 5-8ths: width, 3 inches 3-8ths. (See note, p. 569.)

2. *A Female Figure* walking towards the right. She is dressed in the antique costume, and has a sword in her right hand and an apple in her left. The bottom margin, where the artist usually affixed his mark, is wanting. Height, 1 inch 7-8ths: width, 3-4ths of an inch.

3. *Providence*, represented by a female seated on a winged

dragon, with a cornucopia in her right hand, and a mirror in her left. Four trees are represented in the back-ground, relieved upon a dark sky. The mark (*a*)* is engraved upon the margin at bottom. Height, (margin included) 2 inches 1-8th: width, 1 inch one-half.

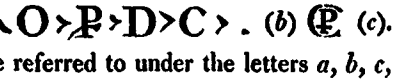
4. *The Triumph of Mars.* Mars is seated in his chariot, with Venus sitting upon his lap, and Cupid standing upon a globe at the forepart of the car. The car is drawn by two lions, which are conducted by a man who points to the chariot of the sun in the sky on the left-hand. The chariot of Mars is also preceded by two other men, and followed by a fourth, who is accompanied by the god Mercury. The procession moves towards the left. The mark (*a*) is engraved on the globe upon which Cupid is standing. Width, 3 inches 5-8ths: height, 2 inches 3-8ths.

5. *Neptune in his Car,* drawn by two sea-horses, each conducted by a triton. The car moves towards the left. The mark (*b*) is on the margin at bottom. Width, 2 inches one-half: height, 1 inch 1-4th, including the margin.

6. *Orpheus.* He is seated against a tree in the middle of the print, and is playing on the guitar. Near him are a lion and a hind. The mark (*b*) is engraved in the margin at bottom. Height, 2 inches: width, 1 inch 3-16ths.

7. *An Eagle offered in Sacrifice.* A naked man, wearing a helmet, holds the eagle upon the altar. Upon the left is a female, dressed in the antique costume, who pours a liquid upon the eagle out of a vase which she holds in her left hand. The mark (*a*) is engraved in the margin at bottom. Height, 1 inch 3-4ths: width, 1 inch.

8. *The Bust of a Young Man,* seen in profile, and turned towards the right. He has long lank hair, and wears a cap with a feather. The bottom margin is cut off. Height, 1 inch 1-8th: width, 13-16ths.

* Mr. Bartsch, in the fourth illustrative plate at the end of his thirteenth volume, thus represents the marks which he found upon the engravings of this unknown artist:  They are referred to under the letters *a*, *b*, *c*, in the text.

9. *Another Portrait of a Young Man.* He is turned towards the left, and has long frizzled hair. He wears a cap, which is ornamented with fur. His arms appear crossed before him. Above is a scroll, on which are the words: SPES ME(A) the A wanting. The margin at bottom of this piece, also, is cut off. Height, 1 inch 7-8ths: width, 3-4ths of an inch.

10. *Three naked Warriors,* each with a helmet. One of them, on the left, is seen nearly in a back view, and supports a large crown of laurel, in company with the second warrior, who is in the middle of the print, and holds a cornucopia in his left hand. The third, on the right, has also a cornucopia. These figures are all standing. The mark (*c*) is engraved on the margin at bottom. Height, 2 inches 3-8ths (exclusive of the margin): width, 2 inches.

Engravings marked ›Z›A› ·Z·A· *or* Z·A:

The Abbe Zani, at page 109 of his "Materiali," &c. notices a Breviary, printed at Venice in the year 1497, of which the colophon appears to run thus: *Officia secundum morem sancte Romane ecclesie .... cum famatissimo artis impressorie magistro Joanne Hertzog de Zandoja in Venetiarum inclita Urbe. Anno a partu virginis post millesimum quaterque centesimum nonagesimo septimo Kalendis octobris.*

Zani goes on to inform us that Panzer has not mentioned the work in his "Annales Typographici," but that he has had the opportunity of examining a copy of it in the Royal Library at Parma; and that the principal wood-cuts with which it is ornamented, are marked at the bottom with the two initials .*i*.*a*., which, he says, denote the name of the artist by whom they were designed, to have been *Joannes Andrea.* "Yes," continues Zani, "this is the self-same artist who engraved many prints on copper; "some of them copied from Mantegna and Albert Durer, and "others, in a greater number, from his own designs; the prin- "cipal part of which are distinguished by the letters Z. A. which

" must be read, according to the Venetian dialect, *Zoan* (Giovanni) " *Andrea.* This, however," adds Zani, " is not the proper place " for me to boast myself, perhaps, the first person who has spoken " of so excellent an artist, since I shall discourse largely concern- " ing him in another place," &c. &c. meaning his long-promised and extensive work.

The reader will observe that Zani not only omits, upon this occasion, to state the grounds of his assurance that the initials Z. A. on copper-plate engravings, and *i. a.* on wood-cuts, denote one and the same person; but that he has even neglected to inform us how he ascertained that the author, either of the wood-engravings in question, or of the copper-plates, was called Giovanni Andrea.

For the first part of his assertion, I am well persuaded that he was not prepared to produce any satisfactory evidence. It seems extremely improbable that an artist who was accustomed to mark his engravings on copper with the initials Z. A. should have invariably used the letters *i. a.* upon his engravings in wood; or, as Zani would have it, upon the designs which he made for the wood-engravers to work from. To this it may be added, that if the artist in question had been sufficiently practised in design and composition to qualify him to furnish entire sets of drawings for others to engrave from, he would hardly have copied so considerable a proportion of the engravings executed by himself on copper, as he is supposed to have done, from the designs, and even from the engravings of other masters.

The truth is, that there is good reason to believe that the engraver on copper who used the initials Z. A. resided, not at Venice, but in Lombardy. His manner of engraving closely resembles that practised by Mantegna, Bramante, and Gio. Antonio da Brescia: his style of design is of the same school; and it is, moreover, certain that, amongst his other works, he engraved a plate, after a design of Lionardo da Vinci, representing " a Lion overcome by a dragon," which design is mentioned by Lomazzo, in his " Trattato della Pittura," (p. 336,) upon the authority of Francesco Melzi,

who had been the disciple and intimate friend of Lionardo, and, most probably, came into the possession of the original upon his master's death.* What the true signification of the letters Z. A. may be, I will not undertake to determine; but I feel little hesitation in pronouncing that they do not mean Zoan or Giovanni Andrea, and that the engraver who used them has no connexion with the artist whose wood-cuts bear the initials *i. a.*†

* Francesco Melzi was of a noble Milanese family, and, in his youth, was instructed by Da Vinci in the art of design. It is doubtful whether or not he ever ventured upon the use of oil colours. His affection for his master was so great, that he accompanied him upon his last journey to France; and Lionardo, upon his death, left him heir to all his designs, instruments, books, and manuscripts. Melzi lived long enough afterwards to furnish both Vasari and Lomazzo with much interesting information relative to Lionardo's life and studies.

† I have searched in vain for the Breviary, printed at Venice in 1497 by Joanne Hertzog, and containing the cuts marked *i. a.* noticed by Zani; but the collection of my friend Mr. Douce possesses a considerable number of other early Venetian wood-cuts, which are marked with the same initials, and we may conclude were executed by the same hand:—I say by the same hand, because, as will presently be shewn, the initials *i. a.* refer, not to the designer of the cuts in question, but to the wood-engraver. Amongst these are sixteen pieces, of an oblong form, which were extracted from an incomplete copy of a folio edition of Ovid's Metamorphoses, printed at Venice in the year 1509. The colophon, which is preserved, ends thus: "Venetiis Principe felicis. Leonardo Lau-"redão die. ii. maii. M.D.IX." The name of the printer, who, as I learn from Panzer, was Georg. di Rusconibus, does not appear. These prints which perhaps may also have been used in an earlier edition of Ovid, measure three inches and a half in height, by five inches and a half in length, and are moreover augmented at the ends by a separate ornamental border, three eighths of an inch in width, which was probably added in order to make the cuts occupy the full breadth of the page. It is worthy of remark, (and the resemblance had not escaped the notice of Mr. Douce) that these cuts are exactly in the style of the prints of the celebrated *Poliphilo*, so strictly, indeed, that, after a very careful comparison, *I feel authorised in asserting that the one and the other were designed as well as engraved by the same artists.* Each of these sixteen pieces, with the exception only of two, is marked (1), or (2); characters which, I have reason to believe, denote the artist who engraved the cuts; but certainly not the *designer*, whom I ascertain to have been no other than BENEDETTO MONTAGNA, the respectable artist whose numerous engravings on copper have been lately described. I had, upon a former occasion, when consulted by my friend Mr. Dibdin, hazarded a hasty guess that the cuts in the *Poliphilo* might have been executed from the designs of this Montagna; (see Bibliotheca Spen-

It is proper to observe that Mr. Bartsch, relying upon the correctness of Zani's assertion, styles our artist Zoan Andrea; and we must, moreover, caution the reader, that, in the introduction to

ceriana, vol. iv. p. 163); but I owe my present more perfect conviction that such was the case, to the opportunity which I have since had of examining the cuts in the Polifilo, together with those from the Ovid above mentioned, at a time when the copperplate engravings of Montagna, recently inspected for the purpose of describing them, were fresh upon my mind. Of the sixteen cuts from Ovid, I can only make out the subjects of the ten following.

The Rape of Europa.

Europa is three times represented in different parts of the cut. In the principal group she is sitting astride on the bull, and is putting a garland upon his horns; as in the engraving of the same subject by Benedetto Montagna, described at page 526. The mark of the engraver (1) is at the bottom of the print towards the right.

The Story of Apollo and Marsyas.

On the left, Apollo is represented standing, with his violin in the left hand and his bow in the right. He is seen in front, and appears listening to a man who is seated on the right, playing the bagpipes. On the left sits a woman, who also plays the bagpipes. The two first mentioned figures very nearly resemble those of 'the young man with the violin, and the peasant playing on the bagpipes,' in the engraving by Montagna, described at page 528. Apollo flaying Marsyas is represented on the right of the print. The mark of the engraver (1) is at the bottom of the print, upon the left.

The Story of Priapus and Lotis.

In the distance is Silenus with his ass braying. The mark of the engraver (1) is at the bottom of the print, upon the right.

The Story of Apollo and Midas.

The group on the right is nearly the same as that in the engraving by Montagna, of 'the Judgment of Midas,' described at page 526.

The Story of Myrrha, with the History of Adonis.

On the left, Myrrha is seen flying from the wrath of her father Cinyras. In the middle of the print, is the birth of Adonis; very like the engraving of that subject, by Montagna, described at page 525. On the right, Venus appears seated with Adonis under a tree, and in the distance is represented the death of Adonis. The mark of the engraver (1) is on the left of the print at bottom.

The Birth of Hercules.

No engraver's mark.

The Story of Medea.

The mark (1) is on the right-hand corner of the print at bottom.

The Story of Mercury and Herse.

The group of Mercury and Aglauros, on the right, is nearly the same as in the engraving by Montagna of the same subject, described at page 525. The composition, however, is reversed. The mark of the engraver is on the right-hand, at bottom.

his catalogue of the engravings of this supposed Zoan Andrea, ('Peintre Graveur,' tom. xiii. p. 293), he states, most incorrectly,

The Death of Orpheus.

The Story of Atalanta and Meleager.

The mark of the engraver (2) is at the right-hand corner of the print at bottom.

The resemblance between these cuts and those in the Poliphilo, is, in every respect, too complete to admit of a doubt, that they were designed and engraved by the same artists. The designer we have ascertained to have been Benedetto Montagna: it remains for us to inquire who the wood-engraver was who used the initials ia.

Besides the cuts from Ovid above described, the library of Mr. Douce possesses also a breviary, of a small octavo form, on vellum, ornamented with wood-cuts, of which the following is the colophon: *Explicit offm̄ ordinariū Btē marie V̄gis Impressus venetiis ipēsis nobilis viri Bernardini stagnini de monteferrato anno Salutis* 1511. *Die* 15. *Decembris.* The margins of this volume are ornamented with minute scripture histories; in addition to which, wood-cuts of larger dimensions are here and there introduced. These last measure three inches and five-eighths in height, by two inches and a half in width: they are shaded with diagonal hatchings, and very delicately executed. One of them only, representing 'the Miraculous Conception of Elizabeth,' on the reverse of fol. 96, bears the initials of the engraver; ia. The designs of these cuts are not without merit, although they are very unlike those of the works above described. The business, however, of the engraver in wood, was, in former times, as it is now, to copy correctly the designs which were placed before him, or, perhaps, drawn upon the blocks themselves by the designer; and hence the diversity of style, in point of design, between these cuts and those in the Ovid and the Poliphilo, cannot be considered as evidence that they were *engraved* by a different hand, but only that they were executed from the inventions of a different *designer*.

I impress this observation the more forcibly, because I am willing to believe that I have discovered the real name of the engraver of the above wood-cuts in another small octavo volume, also in the collection of Mr. Douce. This work, which is a sort of abridged 'Biblia Pauperum' in Italian, appears to be entirely (or with the exception of a few words) xylographic; the small portions of text which accompany the figures, being engraved, like the figures themselves, in wood. The designs are ruder than those in the last-described work. In the last page, within an ornamental border, is the following inscription: *Opera di Giovāniandrea Vavassore ditto Vadagnino: Stampata novamēte nella inclita citta di Vinegia. Laus Deo.*

The artist, it is to be observed, here calls himself Giovanni; not Zoan Andrea. I shall only add, concerning him, that he appears sometimes to have styled himself Joanne Andrea, and that the collection of my friend Mr. Lloyd possesses a large sheet map of Italy, engraved by him on wood, which, upon a tablet at one corner of the print, bears the following inscription:

ITALIA
OPERA . DI . IOANNE
ANDREA . DI . VAVA
SSORI . DITTO
VADAGNINO.

that one amongst them is copied from a print by Albert Durer bearing date 1516. The truth is, that whatever this engraver copied from Durer, appears to have been from that artist's first essays only; whence we may conclude that he flourished in the latter part of the fifteenth century, and that he did not live many years after the commencement of the sixteenth.

I omit, in the following catalogue, a considerable number of pieces, which, although inserted in Mr. Bartsch's catalogue of this unknown artist, are without his usual mark. Some of them, indeed, have been already noticed in our catalogue of Mantegna.

Judith.

She is standing and seen in front; holding a sabre in her left hand, and, in her right, the head of Holofernes, which she appears putting into a sack, held by an old woman who is standing on the left. Behind these figures is seen the bed of Holofernes, under a tent or canopy at the top of which is inscribed: DIVA IUDIT. The initials Z. A. are engraved upon a globe with which one of the supports of the bed is ornamented. This piece, which was probably engraved from a design of Andrea Mantegna, measures twelve inches and three-eighths in height, by nine inches in width. (*Bartsch, No.* 1.)

Of this composition there exists an ancient anonymous engraving, in a reverse direction, without the inscription DIVA IUDIT. It is rather larger than the above; measuring twelve inches and three-quarters in height, by nine inches and seven-eighths in width. Not having had an opportunity of examining the print bearing the mark, I cannot hazard an opinion as to which of the two is the most ancient.

Hercules and Dejanira.

Hercules is standing on the right, resting with both hands on his club, and seen in front. Dejanira is standing on the left, and is represented in a back view. Both these figures are naked, and, although in a dry style, are designed with intelligence. The whole is engraved much in the manner of Mantegna, who does not, however, appear to have been the author of the design. The mark of the engraver is in the middle of the print at bottom. This piece measures nine inches in height, by five inches in width. (*Bartsch, No.* 9.)

Three Cupids.

Three Cupids standing. That on the left is seen in a back view. He has a shield on his left arm, and a torch in his right hand, and appears looking at an owl which is perched on the stump of a tree. The two other Cupids, of which the one in the middle has also a buckler and a torch, hold, by its legs, a dead eagle. The mark of the engraver is in the middle of the print at bottom. This piece measures eight inches and seven-eighths in width, by six inches and three-quarters in height. (*Bartsch, No.* 13.)

A Lion overcome by a Dragon.

We have already mentioned this piece, which is admirably engraved from a fine design of Lionardo da Vinci, and shaded in the manner of that artist's drawings, with diagonal hatchings. The lion seems overcome with terror at the horrid appearance of his assailant, and is moving, with enfeebled steps, towards the left. The mark of the engraver is near the middle of the print, at bottom, under the left hinder foot of the lion. This piece measures nine inches and three-quarters in width, by seven inches in height, (*Bartsch, No.* 20.)

A Series of Twelve Pieces of Arabesque and Grotesque Ornaments, apparently intended for the Decoration of Pilasters.

These engravings measure, with little variation, about twenty inches and a half in height, by three inches in width. One of them only bears the mark of the artist. (*Bartsch, Nos. 21 to 32.*)

1. At the bottom of this piece is a triton, who is turned towards the right, and holds a trumpet in his left hand, and, in his right, a serpent. Seated behind him is an infant with a torch. Towards the upper part of the compartment a Cupid appears seated, holding a palm in his left hand, and, in his other hand, a sort of sceptre.

2. In the lower part of this compartment, a syren is represented playing the violin, attended by two infants, one on each side of her, playing on wind instruments. Above these figures are two other infants, on their knees, supporting a cartouch, on which is inscribed: D. MAR. V., and at the top of the piece are two Cupids, each holding a buckler.

3. In the lower part of this piece an infant is represented, who wears a helmet, and defends himself, with a shield and a stick, from the attacks of another infant who is armed with a serpent.

4. A triton is represented at the bottom of this compartment, touching the strings of a sort of violin, which he holds with his right hand. Above this figure are two infant satyrs, each armed with a syringe. Near the top of the piece are two infants seated, each holding a sort of clarion. The mark of the artist is engraved at the bottom of this print, on the right-hand.

5. At the bottom of this compartment, are two four legged animals, having the heads and the wings of eagles. Half way up the piece are two Cupids standing, each holding a halbert with both his hands.

6. At the bottom of this compartment a syren is represented, accompanied by two infants, of which that on the right of the print holds a serpent with both his hands. Towards the upper part of the

print are two children fighting, each armed with a stick and a shield.

7. In the lower part of this print four infants are represented amusing themselves with feats of activity. A little above these figures is a cartouch of an oval form, on which is inscribed: D. MAR. V.

8. At the bottom of this compartment three infants are seen playing upon clarions; one of them being seated, and the two others standing on each side of a pedestal. In the upper part of the print an infant is represented standing, and supporting a globe with his left hand.

9. In the lower part of this compartment two infants are represented standing on a pedestal, and under them are two other infants, with vases, one of whom appears giving drink to a dog.

10. At the bottom of this piece is a satyr, who is seated with his legs asunder, and holds a violin with his left hand, and, with his other hand, the bow of the instrument. Half way up the print are two children, who are standing and embrace each other.

11. In the lower part of this compartment are represented two infants, who are seated upon a pedestal, and support a cartouch of a circular form. Under the pedestal are two sphinxes, each of which holds a small oval shield.

12. At the bottom of this piece two sphinxes are represented turned back to back. In the upper part of the compartment are two infants standing, each holding a large palm with one hand, and resting with the other arm upon a sort of candelabrum which is placed between them.

These pieces are all of them designed and engraved with intelligence. The figures are delicately shaded with hatchings, which, in some places, cross each other in various directions. The style of engraving adopted by Mantegna, however, predominates.

Another Compartment of Grotesque Ornaments.

This piece is of different dimensions from the preceding; measuring 15 inches and 3-4ths in height; by 3 inches and 3-4ths in width. At the bottom of the compartment, is the head of an old man with a long beard, seen in a front view; over which are two other heads, without beards, placed opposite to each other. A little higher are six Cupids, seated around a dish; and above these are introduced, successively, two dolphins, two syrens, and then, again, two other dolphins. The mark of the engraver is in the middle of the print, at bottom. (*Bartsch, No. 33.*)

PIECES COPIED FROM THE ENGRAVINGS OF ALBERT DURER.

The original engravings of Albert Durer from which the following pieces were copied, are so well known as to render a brief mention of the subject and dimensions of each, sufficient:

The Madonna and Child.

This piece, which has escaped the notice of Bartsch, is a copy, very carefully executed, from the print of Albert Durer known by the 'Madonna with the Monkey.' It is in a reverse direction from the original, and measures six inches and three-quarters in height, by four inches and three-quarters in width. The letters Z. A. are engraved about the middle of the print, at bottom.

St. Jerome.

This piece represents St. Jerome kneeling at his devotions in the desert, and is a copy, in a reverse direction, from the engraving described, No. 61, in Mr. Bartsch's catalogue of Albert Durer. The copyist, however, has made one small alteration; having omitted the stone, which, in the original print, the saint holds in his right

hand. The letters Z. A. are engraved in the middle of the print, at bottom. This piece measures about twelve inches and a half in height, by eight inches and seven-eighths in width. (*Bartsch, No.* 7.)

S. Genevieve.

So Mr. Bartsch entitles this piece, which is, however, commonly, and, perhaps, with more propriety, styled 'the Penitence of St. Chrysostom.'* The original is numbered 63 in Bartsch's catalogue of Albert Durer. The copy is in a reverse direction, and measures seven inches in height, by four inches and a half in width. The letters Z. A. are engraved in the middle of the print, at bottom. (*Bartsch, No.* 8.)

A Nymph carried away by a Sea-Monster.

Mr. Bartsch entitles this piece 'L'enlèvement d'Amymone.' The original from which it is copied is No. 71, (not 72, as he erroneously states, tom. xiii. p. 300,) of his catalogue of Albert Durer. The copy is in a reverse direction, and measures nine inches and five-eighths in height, by seven inches and a quarter in width.

I · F · T ·

Hercules killing the Hydra.

Hercules is represented standing, and about to inflict a blow of his club upon the serpent, which is twisted around his left arm. Along the left border of the print is the inscription: DIVO HERCULI INVICTO, and underneath the serpent are the initials I. F. T. This piece is

* Mr. Bartsch, indeed, himself gives this latter title to the same subject, differently treated, by Lucas Cranach, 'Peintre Graveur, tom. vii. p. 276.

engraved in the manner of Mantegna. It measures about eleven inches and a quarter in height, by about eight inches in width.

Mariette, as has already been noticed, (p. 295,) suggested that these characters, read in a reverse direction, from right to left, might denote 'Thomas Finiguerra incidit;' and my friend Mr. Dibdin has gone so far as to insert a copy of the above engraving in the first volume of his edition of 'Ames's Typographical Antiquities,' persuaded to consider the original as a genuine production of Finiguerra's burin: not reflecting that, under the supposition of the artist having carelessly engraved the initials above-mentioned from left to right, upon his plate, so as to occasion them to appear in a reverse direction in the impression, the second of those initials, F, would appear turned the wrong way. The force of this objection seems to have been felt by some former proprietor of a fine impression of the engraving in question, which is now in the British Museum. This person, who was perhaps a printseller, and desired to augment the value of his commodity, has, with more ingenuity than honesty, by means of a pen and knife, turned the first character on the left into a T, and the third into an I; so that the whole stands thus: T. F. I. I have only to add, concerning this ancient engraving, that I cannot agree with Mr. Bartsch, (vol. xiii. p. 324) in ascribing it to the hand of Gio. Antonio da Brescia.

Engravings marked thus:

The unknown artist whose numerous engravings are distinguished by the above mark, is commonly styled 'the master of the caduceus.' The Professor Christ observes in his 'Dictionnaire des Monogrammes,' (p. 310,) that he has been sometimes called Francis de Babylone, but, at the same time, confesses his inability to state the grounds upon which such a denomination is founded. Heineken remarks, ('Dictionnaire des Artistes,' tom. ii. p. 6,) that the style of his works seems to denote him to have been of the

Italian School; and Bartsch, (Peintre Graveur, vol. vii. p. 517,) makes a similar acknowledgment; although, conformably, as he says, to general custom, he has inserted the catalogue of his engravings amongst those of the early artists of Germany. Huber places him in the school of the Low Countries, confessing, at the same time, that the point is very doubtful.* The same uncertainty that we are under with respect to the name and country of 'the master of the caduceus,' exists also, although in a smaller degree, as to the period at which he lived. Upon the whole, I incline to the opinion that he flourished at the beginning of the sixteenth century, in some northern province of Italy. His style, although very peculiar, has some resemblance to that of the early school of Ferrara. The engravings of this artist appear to be all of them originals, and are executed with great delicacy, and, at the same time, freedom of burin. I shall only add, that, in several of them, the ground by which the figures are relieved, is shaded by simple diagonal hatchings.

The following twenty-four pieces are briefly enumerated in the order in which they stand in Mr. Bartsch's catalogue. Two others are added, which appear to have escaped the researches of that writer.

Sacred Subjects.

No. 1. *Judith.* She is standing, and holds, in her right hand, the head of Holofernes, and, in her left, a sword, with its point towards the ground. The caduceus is engraved on the right of the print, at bottom. Height, 7 inches and a half; width, 4 inches and 7-8ths.

There exists a copy of this piece by Jerome Hopfer.

* "C'est l'artist," says Huber, ('Manuel,' &c. tom. v. p. 66) "que le professeur Christ "nomme le maitre au caducée, à cause de "son monogramme. D'ailleurs on ignore "toutes les circonstances de sa vie; on ne "sait pas même quelle patrie lui donner. A "tout hasard nous le faisons compatriote et "contemporain de Lucas de Leyde, quoique "nous pussions le placer également parmi "les graveurs Allemands ou Italiens."

2. *The Adoration of the Magi.* The virgin is standing, with the infant in her arms, on the right of the print, the lower part of her figure being hid by a sort of wall or pedestal. On the left are the three Magi, attended by two pages, one of whom holds a lighted torch. The caduceus is in the upper part of the print, on the left. Height, 8 inches and a half: width, 6* inches and a half.

3. *Jesus Christ,* standing, and seen in front, after his resurrection. He holds a banner with his left-hand, and, with his right, gives the benediction. The caduceus is on the right of the print, at bottom. Height, 7 inches 1-4th: width, 3 inches and a half.

4. *The Holy Family.* The Madonna and Elizabeth are seated by a rustic fence, or railing, made of the stems of trees tied together, in the middle of the print; the former having in her charge the infant Christ, the latter, the young St. John. Joseph appears leaning, with both arms, upon a part of the railing, on the left. The caduceus is engraved at the right-hand corner, at bottom. Width, 6 inches and a half: height, 5 inches 1-8th.

5. *The Holy Family.* The Madonna is seated in the middle of the print, at the foot of a tree. She rests her right hand upon a book placed on a bank, and, with her left, embraces the infant Saviour, who is standing by her. Behind the Virgin is a female saint, standing. Joseph is represented, standing, in the fore-ground, on the right, holding, with both hands, a sword, the point of which touches the ground.† He appears listening to the music of a guitar, which is played upon by an angel, who is seated near the Madonna, on the left of the print. Width, 7 inches and a half: Height, 6 inches.

6. *The Virgin and Child.* The Madonna is seated at the foot of

* Bartsch says, '*largeur*, 7 p. 2 lig.' about 7 inches and a half, English. I suspect, from the print before me, which is, however, a little damaged on the left border, that the figure 7 is an error of the press.

† Not having seen this piece, I have judged it the safest method to follow Mr. Bartsch. I have little doubt, however, that the figure which he calls Joseph was intended for St. Paul.

a tree, suckling the infant. The caduceus is towards the bottom of the print, on the left. Width, 9 inches 1-4th: height, 7 inches.

7. *St. Jerome.* He is seated, writing, and turned towards the left. On the desk opposite to him is a book lying open, and resting against a small crucifix. The caduceus is engraved on the desk, half way up the print, on the left. Height, 3 inches 1-4th: width, 2 inches 3-8ths.

Of this piece there is a good copy, without mark, in a reverse direction.

8. *S. Catherine.* She is represented standing, with a palm in her left hand, and, in her right, a sword, the point of which rests on the ground. At her feet, on the left, is part of the wheel, and, on the right, the caduceus. Height, 7 inches and a half: width, 4 inches 7-8ths.

There is a copy of this engraving by Jerome Hopfer.

9. *The guardian Angel.* The angel, who is standing on the left, has a palm in his right hand, and places his other hand upon the head of an old man, who appears to have fallen asleep over his studies. At the top of the print is the inscription: *custodi nos dormientes.* The caduceus is engraved above the head of the old man. Height, 8 inches 7-8ths: width, 6 inches 3-8ths.

FANCY SUBJECTS, &c.

Pieces of an upright Form.

10. *A Woman with a Distaff.* She is standing, and seen in front. She carries an infant on her right arm, and holds a bowl with her left hand. The top of her distaff rises from behind her right shoulder. The caduceus is at the bottom of the print, on the right. Height, 3 inches 1-4th: width, 1 inch 3-4ths.

There exists a copy of this piece, by an unknown artist, in a reverse direction. It was also copied by Jerome Hopfer.

11. *A Man carrying a Cradle.* He is walking towards the right, bearing the cradle upon his shoulders, and holding a jug in his right hand. Height, 3 inches 1-4th: width, 1 inch 3-4ths.

There is a copy of this piece, also, by Jerome Hopfer.

12. *A naked Woman with a Mirror.* Her figure, which is represented no further than the knees, is seen in front. She is looking at herself in the mirror, which she holds in her left hand. The caduceus is engraved on the right of the print, at bottom. Height, 3 inches 1-4th: width, 2 inches 3-8ths.

13. *A Satyr playing on the Violin.* The satyr is standing with his back against a tree, on the left. His female companion is seen with her infant, on the right. The caduceus is represented in the upper part of the print, on the same side. Height, 3 inches 1-4th: width, 3 inches.

There exists a copy of this piece by Jerome Hopfer.

14. *A Satyr playing upon the Bagpipes.* He is seated upon the right. On the left is another satyr, seated upon the stump of a tree, and drinking wine out of a skin. Height, 3 inches and a half: width, 3 inches.

There is a copy of this engraving, also, by Jerome Hopfer.

15. *Two Old Men with Books.* An old man, who is covered by a mantle, and seated with a book open before him, is represented on the right of the print. This old man turns his head towards another old man, who is seated, almost naked, in the middle of the piece, and rests his right hand upon a book which is placed on a desk. The caduceus is in the upper part of the print, on the right. Height, 5 inches 1-4th: width, 4 inches 1-4th.

16. *The Sun and the Moon,* represented under the figures of Apollo and Diana. Apollo appears standing on a sphere, and shooting with his bow towards the right, where, in the lower part of the print, Diana is seen, accompanied by a deer. The caduceus is engraved in the upper part of the print, on the left. Height, 6 inches 3-8ths: width, 4 inches.

There is a copy of this piece by Jerome Hopfer.

17. *Three Men, naked, and attached to a Tree.* One of the men is represented standing in the middle of the print, with his two arms elevated, and attached to a branch of a large tree. A second, on the left, is kneeling, and seen in front. The third is seated on the right, and seen in a back view. Height, 6 inches 3-8ths: width, 4 inches.

There exists a copy of this piece, also, by Jerome Hopfer.

18. *Victory and Fame.* Victory and Fame are represented by two naked females. The former, on the left, holds a palm, is crowned with laurel, and is seen in a back view. The latter, on the right, has wings, and is seen in front. The caduceus is at the bottom of the print, on the right. Height, 7 inches 1-4th: width, 4 inches 7-8ths.

19. *A Sacrifice to Priapus.* The figure of Priapus is in the middle of the print. On the right is a young woman, standing, with an infant in her arms; and on the left stands another female, who rests her right arm upon a cornucopia filled with ears of corn, and holds, in her left hand, some small sprigs of laurel, which she burns in the flames that issue from a vase placed on an altar before the statue of the god. The heads of an ancient priestess and another woman are seen behind. The caduceus, together with a tablet, appears suspended from the branch of a tree, in the upper part of the print, on the left. Height, 9 inches: width, 6 inches 5-8ths.

Mr. Bartsch states that this print is a copy, with a few variations, from an engraving by Agostino Veneziano, but I am of opinion that the above described piece is the most ancient of the two, as it is the best. The idea appears to have been taken from an antique basso-relievo.

20. *Mars, Venus, and Cupid.* Mars is standing on the left, habited in complete armour, and seen in front. He appears addressing himself to Venus, who is standing, quite naked, on the right, supporting the infant Cupid on her left arm. The caduceus is engraved on the left. Height, about 11 inches: width, 7 inches.

Pieces of an Oblong Form.

21. *A Sacrifice to Priapus.* The statue of Priapus is here represented surrounded by women, who are celebrating his festival in a wood. One of them, on the right, appears offering a libation. A second, kneeling on the left, is regarding the ceremony. The caduceus is engraved upon the altar which is placed before the idol. Bartsch appears to have seen only a mutilated impression of this engraving, which measured 4 inches and 3-8ths in width, by 3 inches and 3-4ths in height. This impression was cut, as well laterally as at top. Perhaps the print, when in its perfect state, may measure more in height than in width; as is the case with a copy from it, which is noticed by Bartsch, and is now before me.*

This copy exactly corresponds with the above description of the original, except that, instead of the wood there mentioned, the stems of two trees only are seen, one on the right and the other on the left; and that the piece is of an upright form, measuring 5 inches 7-8ths in height, by 4 inches 1-4th in width. Upon a tablet, at the left-hand corner of the print, at bottom, is the mark of the engraver, thus: NWM. Who this artist was I know not, but there is some reason to believe that he resided in Italy. He appears to have copied several of the engravings of the master of the caduceus, and, amongst others, a print representing '*a winged horse*,' the original of which my friend Mr. Lloyd remembers to have once seen, with, over the figure, this Italian inscription: EL TEMPO. The copy is in Mr. Lloyd's own collection, and bears every appearance of a production of the

* It is necessary that I should notice Mr. Bartsch's contradictory statements respecting this copy. After describing the print, No. 21, by "the master of the caduceus," (vol. vii. p. 526) he adds: "Copie de ce mor-" ceau, gravée par le maître au monogramme " No. 265." viz. the engraver who used the mark composed of the letters N. W. and M, and copied in the text. But, in his eighth volume, p. 544, where this copy is described in the very words used before by him in describing the original, he carelessly says: " Ce morceau est une copie, faite avec " quelques changemens dans le fond, d'après " No. 19 (not No. 21) des estampes du " *maitre au caducée.*"

Italian school. It is marked NwM. I have some doubt about this artist being (as Mr. Bartsch thinks) the same person who marked his engravings with the letters N. or NW. only.

22. *A Triton,* or, (as Bartsch styles it,) *a Sea Deity,* bearing upon his back one of the furies, and directing his course towards the right. He is accompanied by a winged sea-horse, which occupies the left of the print. The caduceus is in the upper part of the engraving on the same side. Width, 4 inches 5-8ths: height, 3 inches 3-4ths.

23. *Victory,* represented by a recumbent female figure with wings, surrounded by trophies. The caduceus is in the middle of the print, at top. Width, 7 inches and a half: height, 5 inches 3-8ths.

There exists a copy of this piece by Jerome Hopfer.

24. *A Triton and a Syren.* The syren is seen in a back view, and appears caressing an aged triton who is before her. Both are swimming in the sea. The caduceus is engraved in the upper part of the print on the right. Width, 7 inches and a half: height, 5 inches 1-4th.

There is a copy of this piece by the artist who copied No. 21. and bearing the same monogram. It was also copied by Jerome Hopfer.

The two following engravings by the Master of the Caduceus, which have escaped the notice of Bartsch, are in Mr. Lloyd's collection.

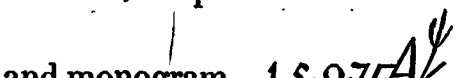
The Holy Family.

The Madonna is seated, resting, with her left elbow, on the trunk of a tree, and embracing the infant Christ, the upper part of whose figure only is seen, with her right hand. Her figure, which is represented only to half way down her legs, is turned towards the left, but she looks towards the right, where, at the bottom corner of the piece, is the figure of Joseph. The caduceus is introduced in the

upper corner of the print, on the left. This engraving measures 4 inches 5-8ths in height, by four inches in width.

Cleopatra.

She is sitting, naked, her left knee thrown over her right, and is turned towards the left. On the right is the stem of a tree, and behind her head is seen the asp, partly concealed within the crevice of a rock. This piece, though it does not bear the usual mark, is, I think, certainly by 'the Master of the Caduceus.' It measures 7 inches in height, by 4 inches and 5-8ths in width.

OUR CATALOGUE of early Italian engravings distinguished by the initials or monograms of their unknown authors, might be augmented by a few other specimens of small moment. Bartsch, (vol. xiii. pp. 351. 353. and 390,) describes an engraving, representing 'a frantic Bacchante,' copied from a celebrated antique gem, bearing the date and monogram,  , and measuring 13 inches in height, by 6 inches and 5-8ths in width;—another, of 'a Man, mounted on a winged Dragon, blowing a Trumpet,' with the initials , 6 inches and 1-4th in height, by 3 inches and 3-8ths in width;—and two other pieces, representing 'the daughter of Herodias with the head of John the Baptist in a charger,' height, 8 inches and a half, width, 4 inches and 3-4ths; and 'a woman seated, accompanied by two children:' the former of which engravings is marked , the latter, .*

* Heineken describes the two last mentioned prints in his 'Idée Générale,' p. 233. He is of opinion they are very ancient, and that the cyphers with which they are marked, denote *Luca Fiorentino Fecit.* The collection of Mr. Lloyd possesses a third engraving by the same artist, representing a man, seen in a back view, discharging an arrow from a bow. It is a most miserable performance, and measures 7 inches and 1-4th in height, by 4 inches and 3-4ths in width. It is marked .

CHAPTER VIII.

Some account of the principal Engravers of Germany and the Low Countries, and their Works, from the earliest period until the time of Albert Durer and Lucas van Leyden. Wood Engraving brought to perfection by the talents of Albert Durer, Hans Burgmair, and Holbein.

IN the course of our inquiries concerning the origin and establishment of Chalcography in Italy, we have found ourselves more than once called upon to animadvert upon the mistatements as well as the arguments by which Mr. Bartsch seeks to deprive that country of the honours due to her as inventress of the art in question; or at least to force her to an unworthy compromise of her pretensions. We have now to perform the more grateful task of expressing our obligations to the same writer for much novel and important information, which he has given us relative to the early engravers of Germany and the Low Countries; and to congratulate him on the ability wherewith, in treating of those schools, he has separated the sterling of facts from the dross and deceitful glitter of false testimony and fanciful conjecture.* This part of Mr. Bartsch's

* De Murr, ('Beyträge zu der Geschichte der ältesten Kupferstiche. p. 12,) upon the authority of a catalogue of prints and drawings written in 1618 by one Paul Behaim, mentions eleven engravings representing 'the Passion of Christ,' bearing date 1440. Bartsch observes that it is doubtful, from Behaim's description of these pieces, whether

publication is indeed, on the whole, so unexceptionable, that we have little left to perform in the present chapter, save to present the reader with an epitome of the sixth, and part of the seventh volumes of the 'Peintre Graveur,' accompanied by such brief remarks as the subject may occasionally suggest, and the addition of a few pieces of some of the early engravers, which the collections of Vienna did not afford the writer an opportunity of describing.

Mr. Bartsch commences his account of the schools of Germany and the Low Countries, with a catalogue of the works of an un-

they were engravings on metal, or wood-cuts; and that, under the former supposition, which he seems to think the least probable of the two, the writer must have erroneously read the date 1440, instead of 1470, 1480, or, perhaps, 1490. Sandrart, in his 'Academia Artis Pictoriae,' (Noribergae, 1683, p. 208,) mentions an ancient German engraving, marked , representing an old man caressing a young woman, and bearing date 1455. Bartsch agrees with Zani that Sandrart mistook the last two figures of this date, which, he thinks, was 1499.

I shall close this note in Mr. Bartsch's own words.

"Heineke prétend qu'on a déjà imprimé "des estampes en Allemagne en 1440. Voici "comment il prouve cette assertion. 'Mar-"'tin Schongauer,' dit-il, 'est certainement "'le plus ancien graveur dont nous savons "'l'époque; mais il n'est nullement le pre-"'mier. On n'a qu'à examiner ses estampes "'qui sont faites, selon toutes les apparences, "'entre 1460 et 1486,'" [it was thought, erroneously, when Heineken wrote, that Martin Schongauer died in 1486] "'et l'on verra "'que c'est un burin formé qui les a pro-"'duites.' Heineke ne connoit pas le maître "de Martin Schongauer, mais quelque soit ce "maître, il faut au moins, dit-il, 'qu'il soit "'plus ancien que son disciple. Donnons "'lui seulement dix ans de plus, et nous "'avons l'année 1450 pour époque où la "'gravure a été assurément exercée en "'Allemagne.' Après avoir parlé de quelques "estampes qui lui *paroissent* encore plus an-"ciennes que celles de Schongauer, il finit "par fixer l'époque de l'invention de la gra-"vure *au moins* vers l'année 1440. Il faut "convenir," continues Bartsch, "qu'on ne "peut guère, en si peu de lignes, réunir plus "de contradictions, et un plus grand boule-"versement d'idées. *Zani* dit avec raison "que 'des suppositions semblables ne ten-"'dent qu'à nier directement l'origine de la "'gravure, puisque en donnant toujours un "'maître à celui qui l'a exercé le premier, il "'en résulte nécessairement que personne "'ne peut jamais prétendre au titre d'in-"'venteur.'" 'Peintre Graveur,' vol. xiii. p. 5, et seq.

known artist, who has already been briefly noticed, (p. 106,) and who marked several of his engravings with the initials

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accompanied sometimes with the date 1466. or 1464.*

The engravings of this ancient artist are executed with great delicacy of burin, in a manner peculiarly his own. In his draperies, as well as in the naked parts of his figures, he often employs dots, or very short touches of the graver. His hatchings, which are laid extremely close together, are seldom crossed by other hatchings, and never rectangularly. His style of design nearly resembles that of Israel van Meck, and Francis van Bocholt: the former of those artists, indeed, as has been already observed, copied several of his prints. His works appear to be very numerous. Bartsch describes one hundred and thirteen pieces which he had himself seen, besides eighteen which he mentions afterwards on the authority of other writers.

I shall briefly enumerate the one hundred and thirteen pieces above-mentioned, in the order in which Mr. Bartsch has placed them, referring the reader to the 'Peintre Graveur,' for a more detailed description of most of them; and I shall insert, as I proceed, (distinguishing them by asterisks) the additional pieces mentioned in Mr. Bartsch's appendix, together with a few others with which I am acquainted.

* Professor Christ, "Dictionnaire des Monogrammes," mentions a print by this artist, bearing date 1465. Mr. Lloyd possesses one which was probably executed in that year, though the last figure of the date is not very distinct.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

1. *Adam and Eve forbidden by the Almighty to eat of the Tree of Knowledge.* Adam and Eve are standing on the left. The Almighty is on the right. The tree, with the serpent twisted around its trunk, is in the middle. Height, 7 inches and a half: width, 5 inches 5-8ths.

A copy of this piece is given by De Murr, in the eleventh volume of his journal.

2. *Dalilah cutting off the hair of Sampson.* Sampson is represented asleep on the lap of Dalilah, who is seated on a cushion placed on a pavement in the middle of the print. In the distance is a landscape. Height, 3 inches 3-4ths: width, 2 inches 5-8ths.

3. *The same Subject,* with variations. The hat of Sampson is lying on the fore-ground on the right, and three birds are introduced in different parts of the piece. Height, 5 inches and a half: width, 4 inches 1-8th.

4. *David killing the Lion.* David wears a bonnet with a feather, and is astride on the lion, which is seen in profile, and turned towards the right. Height, 3 inches 3-4ths: width, 2 inches 5-8ths.

There is a copy of this piece in a reverse direction, with the addition of a scroll at the top of the print.

5. *The same Subject,* differently represented. A woman is introduced, standing on the right of the print, having her arms crossed, and a flower in her left hand. A small tree rises in the middle of the print. Height, 4 inches 7-8ths: width, 3 inches 1-8th.

6. *The same Subject,* with variations. David is on the left, and the female on the right. Upon a wall, on the left, is a monkey, eating fruit. Height, about 5 inches 5-8ths: width, about 3 inches 3-4ths.

7. *The Judgment of Solomon.* The king is seated on his throne, in the middle of the print. One of the two women is standing, with the live child, on the left; the other is kneeling, on the right,

with the dead child near her on the ground. The attendants of Solomon are on each side the throne. Height, 7 inches 3-4ths: width, 5 inches and a half.

8. *Solomon's Idolatry.* The king is in the middle of the print, kneeling with one knee on the ground, and is turned towards the right. One of his women is standing by him, and appears prompting him to idolatry. The scene is a chamber, with, on the right, a window, through which is seen a landscape, and, in the sky above, the Madonna with the infant Saviour in her arms. On the left are five pages, standing at the door of the chamber. Height, 8 inches and a half: width, 5 inches 3-4ths.

9. *The Annunciation.* The Virgin is represented kneeling at her devotions, in the middle of the print, and is seen nearly in front. The angel, who has one knee on the ground, and holds a scroll with both his hands, is behind her on the left. On the right is a window, through which is seen the Holy Spirit in the form of a dove. Height, 6 inches 5-8ths: width, 4 inches and a half.

10. *The Meeting of Mary and Elizabeth.* The Madonna, on the right, and Elizabeth, on the left, have hold of each others' hands. The back-ground is a landscape. Height, 6 inches 3-8ths: width, 4 inches 3-4ths.

11. *The Nativity.* In the middle of the print the Virgin is represented on her knees, adoring the infant Jesus, who is lying on the ground. Joseph kneels on the right. The ox and the ass are seen within the door of a ruined fabric, on the left; and, in the distance, on the right, are two women sitting under a hedge. Height, 5 inches: width, 3 inches 1-4th.

12. *The same Subject.* Towards the right of the print, the Madonna is represented kneeling, with her hands crossed on her bosom, adoring the infant Jesus, who is lying naked in the middle of the fore-ground. At a small distance, on the left, Joseph appears, also on his knees. The stable, with the ox and the ass, is on the right, and over it is an angel, with a scroll bearing the inscription, *gloria in excelsis,* in Gothic characters. The back-

ground, on the left, exhibits a mountainous landscape. Height, 5 inches 5-8ths: width, 4 inches and a half.

13. *The same Subject.* In the middle of the print the Virgin is represented adoring the infant Saviour, who is lying on the ground, towards the right, surrounded by three large angels, who are also in the act of adoration. In the back-ground, on the left, Joseph is seen under a shed, and, in the distance, are five shepherds. In the sky, on the right, is an angel, with a scroll bearing the inscription, *gloria in excelsis deo,* in characters reversed. Height, 8 inches: width, 6 inches 3-8ths.

The following piece, which I shall number 13*, has escaped the notice of Mr. Bartsch. It is in my own collection.

13*. *The Nativity.* The Madonna is represented on her knees, in the middle of the print, adoring the infant Jesus, who is lying on the ground, a little towards the right, upon a part of her mantle. Behind the infant, on the right, are three angels on their knees, singing out of a large scroll; and on the left, behind the Madonna, Joseph is seen, with a lantern in his right hand, coming out of the door of a ruined building. The back-ground represents a landscape, interspersed with fabrics, rocks, and water. Width, 8 inches 1-8th: height, 5 inches and a half.

14. *The Adoration of the Magi.* The infant is seated on the lap of the Virgin, in the middle of the print, and extends his right hand towards a casket which is presented to him by one of the kings, who is kneeling on the left. Another of the kings is kneeling in adoration on the right; and a third is standing in the back-ground, on the left. Joseph is seen, on the right, depositing one of the vases, which the kings have presented, in a chest. Height, 4 inches 7-8ths: width, 3 inches 1-4th.

The following piece is not described by Mr. Bartsch. The original is in my own collection.

14*. *The Baptism of Christ.* Jesus is represented naked, in the middle of the print, standing half way up his legs in the river Jordan. St. John, who has a book in his left hand, and is habited,

contrary to usual custom, in ample drapery, is kneeling on the bank of the river, on the left; and on the right is an angel, also kneeling, holding a large linen cloth. Above these figures is a long scroll, without any inscription; over the head of Christ the Almighty is represented with the Dove; and at the two upper corners of the piece, are the sun and the moon. Under the figure of our Saviour, are two swans swimming in the river, and a smaller bird perched upon a stump. Height, 7 inches 1-4th: width, 5 inches 1-8th.

15—26. THE PASSION OF CHRIST. (A set of twelve prints, each measuring 4 inches in height, by about 3 inches in width.) Mr. Bartsch appears to have seen only four of the series. I shall satisfy myself with briefly mentioning the subjects of these twelve pieces.

15. *Christ praying on the Mount of Olives.* 16. *Christ taken in the Garden.* 17. *Christ before the High Priest.* 18. *The Flagellation.* 19. *Christ crowned with Thorns.* 20. *Christ carried before Pilate.* 21. *Christ presented to the People.* 22. *Christ bearing his Cross.* 23. *The Crucifixion.* 24. *The Burial of Christ.* 25. *The Descent of Christ into Limbo.* 26. *The Resurrection of Christ.*

27. *The Descent of the Holy Spirit upon the Madonna and the Apostles, on the Day of Pentecost.* The Madonna is seated in the middle of the piece, and seen in front. Two of the Apostles are kneeling, one on each side of her, in the foreground of the piece, and the others are seated or standing behind. The scene is a gothic chapel, in the upper part of which is seen the dove. Height, 6 inches 7-8ths: width, 4 inches 5-8ths.

There is a copy of this piece, in a reverse direction, by Israel van Meck, which Bartsch does not appear to have seen. It is marked at top with a Gothic M. and the name *Israhel,* and is of the same dimensions as the original. This copy is in the collection at the British Museum.

MADONNAS, SAINTS, AND OTHER DEVOTIONAL SUBJECTS.

28. *The Madonna and Child.* The Madonna, who is seen in a front view, her head reclining towards her left shoulder, is represented sitting upon the grass, with the infant on her lap, in the middle of the print. She supports the child with her right hand, and presents him, at the same time, with one of her breasts, which she presses with her left. Height, 3 inches and a half: width, 2 inches 5-8ths.

Bartsch informs us that there exists an anonymous copy of this engraving, with a few variations, of somewhat smaller dimensions than the original, and of very inferior merit.

29. *The Madonna and Child.* She is represented standing, and turned a little towards the right. She holds a book in her right hand, and, with her left, presents a pear to the infant Jesus, who is standing naked at her feet, and lifts up part of her mantle with both his hands, as if to cover himself. In the middle of the print, at top, are the Gothic initials *e. s.* Height, 3 inches and a half: width, 2 inches 3-8ths.

Bartsch mentions a copy of this engraving by Israel van Meck.

30. *A repetition of the last described piece,* engraved of similar dimensions, but in a reverse direction, marked, like it, with the initials *e. s.*

31. *The Madonna and Child.* The virgin is standing upon a pavement of square stones, her head is surrounded by rays of glory, and she is seen in front. She carries the infant upon her left arm, and, with her right hand, offers him a flower. The child extends its left hand towards the flower, and with the right embraces the neck of its mother. Height, 3 inches 7-8ths: width, 2 inches 3-4ths.

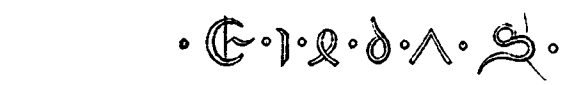
The following engraving by this master, formerly in the collection of Dr. Monro, is now in the British Museum.

31*. *The Madonna and Child.* The virgin is standing, and seen

in front, having her back towards a seat, covered with a cushion, from which she has just risen. She carries the infant, as in the last described print, upon her left arm, and, with her right hand, offers him a rose. The scene is a chamber of gothic architecture, with a window on the right, and, on the left, a door, through the opening of which is seen a landscape. In the sky above is the date, as Mr. Strutt reads it, of 1461; but which both Zani and Bartsch agree in opinion should be read 1467. This piece measures seven inches and a quarter in height, by five inches and a quarter in width.

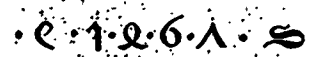
[In order to throw as much light as I am able upon the subject of this disputed date, I shall here, in a short digression, give the substance of the remarks which I have made upon a careful examination of the original print, and a comparison of it with several other engravings with dates, by the same ancient artist, in the collection of the British Museum. This collection contains five pieces with the date 1467. They are as follow:

(1.) *St. John the Evangelist writing his Apocalypse in the isle of Patmos.* A minute figure of the Madonna, standing on a crescent, with the infant Christ in her arms, appears, surrounded with rays of glory, in the sky, a little towards the left. This print,—a good old impression—measures 6 inches in height, by 4 inches 1-4th in width. At the top of the engraving are the initials of the artist and the date, thus:



(2.) *The Madonna seated on a Throne under a Canopy,* with the Infant standing on her lap, holding the globe in his left hand, and six attendant angels; besides two naked boy angels, who stand on

brackets at the top of pillars, and support the canopy. At the top of this canopy are the initials of the artist and the date, thus:

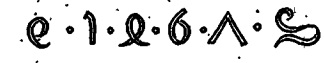


This is likewise a good old impression, and measures 6 inches 1-8th in height, by 4 inches 3-8ths in width.

(3.) *The Madonna standing*, her hands joined together, in a devout manner, as if she had risen at the approach of the angel of the annunciation. She is turned a little towards the left, and appears to have been reading at a kind of altar or table in the recess of a gothic window. The initials of the artist, and the date, are at top, thus:

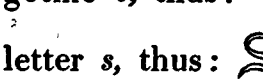
This impression is not quite so good as the last, though still it is an old one. The print measures 6 inches in height, (scarce,) by 4 inches 1-8th in breadth.

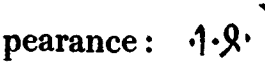
(4.) *Two Saints*, perhaps intended for St. Peter and St. Paul, holding the sudarium, upon which a large face of Christ is expressed. Above are the keys of St. Peter, represented upon a large scale, and crossed, with, over them, the Pope's tiara. Upon a step immediately under the sudarium, are the mark and date, thus:



This piece measures 5 inches 7-8ths in height, by 4 inches 1-4th in width.

(5.) *The Martyrdom of St. Sebastian.* The saint appears quite naked, and tied to a tree, and is pierced with arrows by two men with cross-bows. One of them, on the left, has an arrow in his mouth, and is employed in drawing the string of his cross-bow by means of a winding instrument; the other, on the right, has a long

sabre by his side, and is taking aim with his arrow at the body of the saint, who is represented of considerably larger dimensions than his executioners. At the left corner, at top, is the date and the gothic *e*, thus:  , and at the right-hand corner is the letter *s*, thus: . This piece measures 6 inches in height, by 4 inches 1-8th in width.

The reader will observe that, in all the above five examples, the figures of the date are placed at equal distances, and that the last figure, the 7, is invariably represented by two diagonal strokes of equal declination, meeting, in a pyramidal manner, at the top. But in the piece described in the text, and now under consideration, the date (for it has not the gothic initials *e. s.*) has this appearance:  . Now it is very evident that the last figure here copied, bears no resemblance to the last figures in any of the dates above given; and also that the distance between the second figure and the third is so much greater than the distance between the first figure and the second, or the third and the fourth, as very well to admit of another figure between them, notwithstanding the stem of the tree by which those two figures are divided. It may, moreover, be observed, that, besides the usual point of division immediately following the second figure of the date, (which, by the bye, is inadvertently omitted in Strutt's copy of this engraving,) there is also another and supernumerary point, immediately before the third figure. From these and other circumstances which I shall presently notice, I am very much inclined to suspect the authenticity of this date;—for I think it evident that the form of the last figure does not justify our considering it as a 7, and, in fact, that it bears the appearance of a 1.

Besides the five engravings above described, bearing the date 1467, the collection of the British Museum possesses two different impressions of an engraving by the same artist, bearing the date

1466. This engraving, which is of a circular form, exhibits, in a round space in the centre, St. John the Baptist, who is represented as an old man, sitting with a book on his knee, and the lamb beside him. This subject is surrounded by a border of arabesques, in which the four doctors of the church, and the insignia of the four evangelists, are introduced in small circles within the windings of the ornamental foliage. This print measures about 7 inches and a half in diameter, including the plain margin which surrounds it. Of the two impressions of this engraving in the British Museum, the *first* which I shall mention was evidently taken off before the plate had suffered by too much printing, and is most brilliant and in perfect preservation. The date upon it, on the reading-desk of St. Jerome, is thus: ·1·4·6·6· But in the *second* impression, which was as evidently taken off after the plate had been worn by printing, and retouched in the dark parts with the graver, the date appears thus: ·1·4·6·6·. The first figure here remains the same as in the first impression; but the artist who retouched the plate appears to have introduced a figure representing a second 1, between that figure and the 4,—and also to have converted the point, following the fourth figure of the date in the original impression, into a 1, which, as the reader will observe, is exactly of the same shape as the last figure of the date in the print copied by Mr. Strutt. It is, I acknowledge, not very easy to pronounce as to the motive of the artist by whom these singular and useless alterations were made in the date of this engraving, perhaps more than a century after the period of its original publication; but it strikes me as not impossible that he might have intended to convert the date into 1461, but left his task incomplete.

The total absence of any engraving of the German or Flemish school dated with the years 1462, 1463, or 1464,—whilst, at the same time, we have so many by the artist whose works we are describing, bearing the dates 1466 and 1467,—might perhaps be admitted as, of itself, a sufficient objection to our considering the date of 1461, upon the print copied by Strutt, as legitimate. To

this and the circumstances before stated, I must add, that the original print bears every appearance of a comparatively modern impression, taken off, like the second impression of the circular engraving above described, after the plate had been much worn and coarsely retouched. Perhaps both these plates were originally dated 1466, and both, afterwards, retouched by the same artist; who, in the one instance, completed the fraud, which, in the other, he had only begun; by carefully and effectually obliterating the third figure of the date, (a 6), and adding, after the fourth figure, (the 6 now standing) a 1. But to return to our catalogue.]

32. *The Madonna and Child, with two Angels.* The Madonna is standing in the middle of the print, with the Infant in her arms. An angel, standing on the left, holds up a part of her mantle. Another angel, who is standing on the right, holds the globe of the earth in his left hand, and, in his right, a sceptre. The scene is a gothic chapel. This piece is semicircular at top. Height, 5 inches 3-8ths: width, 3 inches 3-4ths.

33. *The Madonna standing, holding a Book,* the leaves of which she appears to turn over with her left hand. Her head is surrounded by a diadem or glory, and her body with rays. She stands on a bank covered with plants of various kinds, and rests one of her feet upon a crescent. Height, 7 inches 7-8ths: width, 5 inches 3-8ths.

34. *The Madonna and Child, with two Angels.* She is seated on a throne, dressed in an embroidered habit and a large mantle, and wears a regal crown. She has a sceptre in her right hand, and, with her left, supports the infant Jesus, who is standing on her lap, holding the globe of the earth, upon which he pronounces his benediction. Over the head of the Virgin is the Holy Spirit, and on either side is an angel, the upper part of whose figure only is seen. Height, 8 inches 1-4th: width, 5 inches 3-8ths.

The following piece, not noticed by Bartsch, is in my own collection.

34.* *The Madonna, the infant Christ, and two Female Saints.* The

Madonna, who is habited in a large mantle, is seated on a bank of earth, which is supported in the form of a seat by means of planks of wood. The infant is standing on her knee, his right hand being held by the right hand of his mother, whilst, with his left, he appears taking something out of a basket, which is presented to him by a female saint, who is standing behind the seat, on the right. Behind the seat, on the left, is another female saint, supporting, with her right hand, a small tower, and holding, with her left, a palm. All these figures have circular diadems or glories. This plate appears to have had a small piece cut off at the four corners. Height, 5 inches and a half: width, 3 inches 7-8ths.

35. *The Madonna of Einsidlen.* The scene exhibits a small chapel with an altar, whereon the Madonna is represented seated, with the infant Saviour standing on her lap. On her left is an angel holding a candlestick, and on her right is a saint in a religious habit, whose crozier denotes him an abbot, also supporting a candlestick. At the foot of the altar, are a female and a man, the latter in the habit of a pilgrim, kneeling. Over the chapel is a sort of balcony, in which, under a canopy, are represented the three persons of the Trinity, attended by a choir of angels, singing or playing upon musical instruments. Upon the curve of the arch which forms the entrance of the chapel, is the following inscription in gothic characters: *Dis ist die engelwichi zu unser lieben frouwen zu den einsidlen. ave grcia* (sic) *plenna.* Under the balcony, on the left, is the date 1466, and on the right is the gothic *e.* This piece furnishes abundant testimony of the artist's abilities, and measures 8 inches 1-4th in height, by 4 inches 7-8ths in width.

36. *The Madonna of Einsidlen.* The Madonna is represented seated in a chapel, with the infant Saviour in her lap, to whom she presents a pear with her right hand. On the right stands an angel, and, on the left, a bishop, or, more probably, a mitred abbot, each supporting a candlestick. Over the head of the Virgin is the Holy Spirit in the form of a dove; and in the sky, on the right, is seen the Almighty, and, on the left, Jesus Christ. Upon the cor-

nice of the chapel is the following inscription in gothic characters: *Dis ist die engelwein zum ensidlen.* Under the last word is the date 1466; and on the left, under the word *die,* is a mark resembling a *w* surmounted by a cross, respecting the signification of which, Mr. Bartsch gives us no information. Height, 5 inches 3-8ths; width, 3 inches and a half.

The following piece appears misplaced in Mr. Bartsch's catalogue.

36*. *The Madonna, with the infant Christ, and a Female Attendant.* The Madonna is seated, reading, on the left of the print, and is seen nearly in front. The infant is represented in a small bath, and attended by a female, on the right. Height, 6 inches and a half: width, 5 inches 3-8ths. (*Bartsch,* p. 32.)

The following five pieces are described in the appendix to Mr. Bartsch's catalogue upon the authority of Heineken.

36**. *The Madonna, seated on a gothic Throne, with the infant Christ standing on her lap.* On the right is an angel who lifts up part of her drapery, and on the left is a young female who is kneeling, and accompanied by other angels. Over. the Madonna is represented the Holy Spirit. This piece is dated 1467. Height, 5 inches 7-8ths: width, 4 inches 3-8ths. (*Bartsch,* p. 48.)

36***. *The Madonna, with her hands joined together,* under an arch. A half-length figure. This piece is dated 1467. Height, 5 inches 3-8ths: width, 4 inches 3-8ths. (*Bartsch,* p. 48.)

36****. *The Madonna, praying on her knees before an Altar.* This print is of an octavo size, and bears the date 1467. (*Bartsch,* p. 49.)

36*****. *The Madonna, seated, with the Infant on her lap, under a Canopy.* An angel, on his knees before her, holds up a part of her mantle. On the left is a second angel with a book. Two other angels are represented, one on either side the throne. This piece is dated 1467. Height, 5 inches 7-8ths: width, 4 inches 1-4th. (*Bartsch,* p. 49.)

36******. *The Madonna standing upon a Crescent,* and surrounded by rays of glory. Behind her is a saint kneeling. This

print is of small dimensions, and bears the date 1467, besides an inscription in characters reversed, which is engraved in a circular border that encloses the subject.

37. *The Trinity.* God the Father is represented standing, and supporting the dead body of Christ, over whose left shoulder is seen the Holy Spirit in the form of a dove. Height, 3 inches 3-4ths: width, 2 inches 3-8ths.

38—49. THE APOSTLES. (A set of twelve prints, each measuring about 3 inches 7-8ths in height, by 2 inches and a half in width.) These figures are represented standing, and the name of each apostle is inscribed in Gothic characters within the circular glory that surrounds his head. Each print bears also an inscription (part of the creed) engraved upon a scroll in the upper part of the plate.

38. *St. Peter.* He has a large key in his left hand, and an open book in his right. Inscription: *Credo in deum Patrem, &c.*

39. *St. James the Elder.* He has a staff in his right hand, and rests with his left upon a sword. Ins. *Et in ihesum christum, &c.*

40. *St. Andrew.* He has a book in the left hand, and, with the other, supports his cross. Ins. *Qui concept. est de spiritu, &c.*

41. *St. John.* He holds a chalice, in which are two serpents, with his left hand. Ins. *Passus sub poncio pilato, &c.*

42. *St. James the Younger.* He has a club in the left hand, and, in the other, a book. Ins. *Descendit a infernna, &c.*

43. *St. Simon.* He is walking towards the right, and bears a cross on his left shoulder. Ins. *Ascendit ad celos, &c.*

44. *St. Philip.* He has a book, open, in his right hand, and, in his left, a staff surmounted by a cross. Ins. *Inde venturus est judicare, &c.*

45. *St. Bartholomew.* He is seen in profile, and turned towards the left. He holds a cleaver in his right hand, and, in his left, an open book. Ins. *Credo in spirtu sanctum.*

46. *St. Matthew.* He has a halbert in his left hand. Ins. *Sanctam ecclesiam katholicam.*

47. *St. Mathias.* He has a book in the right hand, and, in the other, an axe. Ins. *Sanctorum qumccionem* (sic) *&c.*

48. *St. Jude.* He is represented with a saw. Ins. *Carnis resurrectionem.*

49. *St. Judas Thaddeus.* He is seen in profile, and turned towards the left, leaning with his two arms upon an instrument of martyrdom resembling a square. Ins. *In vitam eternam. Amen.*

50—62. CHRIST AND THE TWELVE APOSTLES. (A set of thirteen prints, each measuring 5 inches 7-8ths in height, by about 3 inches and a half in width.) The figures are represented standing, as in the last described series, but appear, from Mr. Bartsch's account, to be unaccompanied by inscriptions.

50. *Jesus Christ.* He is seen in a front view. He holds the globe in his left hand, and, with his right, gives the benediction.

51. *St. Peter.* He is seen in a three-quarter view, and turned towards the right. He carries a large key, and has a book, the leaves of which he is turning over with his right hand.

52. *St. Andrew,* seen in profile, and turned towards the left. He supports his cross with the right hand.

53. *St. James the Elder.* He is seen in front, and has a sword in his left hand, and, in his right, a pilgrim's staff.

54. *St. John.* He is a little turned towards the right, and holds, with his left hand, a chalice, wherein is a serpent.

55. *St. Philip,* seen in profile, and turned towards the left. He wears spectacles, and appears reading in a book which he carries in his right hand, having, in his other hand, a staff surmounted by a cross.

56. *St. Bartholomew.* He is seen in front, and has a cleaver in the left hand, and, in the right, a book.

57. *St. Thomas.* He holds a lance with both his hands, and is seen in a three-quarter view, and turned towards the left.

58. *St. Judas Thaddeus.* He is seen in front, and, with both his hands, supports a cross.

59. *St. Simon.* He is a little turned towards the right, and, in his right hand, holds a saw.

60. *St. James the Younger,* seen in a front view, but turned a little towards the left. He holds a paper and a club.

61. *St. Paul.* He is seen in front, and holds a sword in his left hand, and, in his right, a book.

62. *St. Matthew.* He is seen in profile, and appears walking towards the left, bearing a large axe.

63—66. THE FOUR EVANGELISTS. These four pieces measure about 5 inches 3-4ths in height, by 3 inches 3-4ths in width. The Evangelists are represented in a sitting posture; each having his head surrounded by rays, as well as by a circular diadem.

63. *St. Luke,* seen in profile, and turned towards the right. He holds a book, which is open, with his left hand, and rests his other hand upon the head of the winged ox that lies by his side.

64. *St. Mark.* He wears a bonnet and is seen in front, and holds a volume, which is unrolled, with both his hands. The winged lion is on the left.

65. *St. John,* seen in a three-quarter view, and turned a little towards the right. He is writing in a book, which he holds on his knees with his left hand. The eagle, having a scroll in its beak, is on the right.

66. *St. Matthew,* seen in a three-quarter view and turned towards the left. His head is elevated, and his arms are crossed and reposing upon an open book which lies on his knees. Behind, on the left, is the attendant angel holding a scroll.

Bartsch observes that he has seen a copy of the 'Saint John,' engraved, in a reverse direction, by Israel van Meck; but that he is ignorant whether or not he copied the other three pieces of the series.

67—70. THE FOUR EVANGELISTS. These pieces are circular, and measure about 4 inches 3-4ths in diameter. Heineken, as

Bartsch informs us, erroneously ascribed them to Martin Schongauer.

67. *St. Luke,* seen in profile, and turned towards the left. He kneels with one knee on the ground, and, on his other knee, supports a book wherein he is writing. Over his head is a scroll, and, on the left, is the winged ox.

68. *St. Mark,* seated, and seen in front. He holds a paper in his left hand, and, with his right, appears to give the benediction. The lion is behind him on the left, and over his head is a scroll.

69. *St. John,* seen in a three-quarter view, and turned towards the right. He has a pen in the right hand, with which he turns over a leaf of the book that he holds in the left. The eagle is behind him, on a piece of rock, upon the right, and over his head is a scroll.

70. *St. Matthew,* seated on the ground, and turned a little towards the left, where the angel is seen holding a scroll. The Evangelist is reading in a book which he holds with both his hands.

71. *St. Philip and St. James the Younger,* represented standing within a niche of gothic architecture. The former, on the left, holds, in his right hand, a staff surmounted by a cross. The latter, on the right, holds a club. Between the heads of these two apostles is the gothic letter *e,* and the date 1467. Height, 3 inches 3-4ths: width, 2 inches and a half.

72. *St. James the Elder and St. John the Evangelist.* They are represented standing, like the last described figures, within a gothic niche. The former, on the left, has, in his right hand, a pilgrim's staff, and, in his other hand, a book. The latter holds a chalice. Same dimensions as the preceding.

It is probable, as Bartsch observes, that these two pieces make part of a set of six prints.

73. *St. Peter.* He is seated on a sort of throne upon a pavement of square stones, and appears reading in a book which he holds in

his right hand; having, in his other hand, a large key. In the upper part of the print, the title, *S. Petrus*, is engraved in gothic characters. Height, 5 inches 3-8ths: width, 3 inches 3-4ths.

Bartsch mentions an anonymous copy of this piece engraved in a reverse direction.

74. *St. John the Baptist*, seen in a front view, and walking towards the fore-ground on the left. He points with his right hand to the lamb of God, which is represented lying on a book which he carries with his left. Height, 3 inches 5-8ths: width, 2 inches 3-8ths.

There exists a copy of this engraving by Israel van Meck.

75. *The Martyrdom of St. Sebastian.* The saint is attached to the trunk of a tree on the left of the print, and shot at with arrows by four men armed with cross-bows. One of the executioners, in the fore-ground, on the right, is taking aim at him. A second, at some distance off, in the middle of the piece, is about to do the same. In the back-ground, on the right, are three men standing near a rock. Height, 5 inches 7-8ths: width, 4 inches 1-4th.

76. *The same Subject.* St. Sebastian is attached to a tree, on the left of the print, and pierced with arrows by four executioners armed with cross-bows, of whom two are seen at some distance off in the middle of the print. On the right are five men on horse-back, looking on. Width, 7 inches and a half: height, 5 inches 1-4th.

77. *The same Subject.* The saint is attached to a tree in the middle of the print; his clothes lying at his feet on the ground. An executioner, who is shooting an arrow from his cross-bow, is represented on the left. Two other men are seen charging their cross-bows, at some distance off. On the right stand two pagan priests, and a soldier holding a long sword, the point of which touches the ground. The half figure of God the Father, surrounded by a glory, appears in the sky, on the left. Width, 7 inches 1-4th: height, 5 inches 3-8ths.

77*. *The same Subject*, differently represented, and bearing the date

1467, has already been described, at page 603, amongst the engravings by this master in the British Museum. It is also described in Mr. Bartsch's Appendix, p. 49.

78. *St. George.* The saint is on horseback in the middle of the print. In his left hand he holds a spear, the point of which he thrusts into the throat of the dragon, whilst, at the same time, he aims a blow of his sword at the monster with his other hand. The queen whom he delivers is seen kneeling in the back-ground, on the right. In the distance, on the left, is a rock surmounted by fabrics. Height, 6 inches: width, 4 inches 3-8ths.

78*. *The same Subject differently represented.* The saint is on horseback, dressed in complete armour, and is seen in profile, and turned towards the right. His breast is covered with a small shield bearing the sign of the cross, and he grasps his spear with both hands; thrusting its point into the jaws of the dragon. In the middle of the back-ground rises a tree, and on the right is seen the queen kneeling, with a lamb lying behind her on the ground. The distance represents a mountainous landscape, with, on the left, a castle situated on the summit of a rock. Height, 6 inches 3-8ths: width, 4 inches 3-8ths.

This piece, which has escaped the notice of Bartsch, is in my own collection.

79. *St. Francis receiving the Stigmates.* The saint is on his knees in the middle of the fore-ground. He is represented in a three-quarter point of view, and turned a little towards the left; where, in the upper part of the sky, appears the winged crucifix. The companion of St. Francis is seen sleeping in the back-ground, on the right. The distance, in the middle of the piece, represents a plantation of trees at the foot of a rock surmounted by fabrics. Height, about 5 inches 5-8ths: width, about 3 inches 7-8ths.

80. *A Saint in an Episcopal Habit,* seen in a three-quarter view and turned towards the right. He holds a crozier and a small hammer in his left hand, and, in his right, a chalice. Height, about 3 inches 7-8ths: width, about 2 inches 3-8ths.

81. *The Decollation of S. Barbara.* The saint is represented upon her knees, on the right, near a tower, in the window of which is seen a chalice, with the consecrated wafer over it. Her father, who is habited in a vestment richly embroidered, has his left hand upon her head, whilst, with his other hand, he raises his sabre that he may sever it from her body. A tree rises in the back-ground, on the left. Height, about 5 inches 5-8ths: width, 4 inches 1-8th.

81*. *The same Subject.* S. Barbara is represented kneeling, as in the last described piece. She is seen in a three-quarter view, and turned a little towards the right. Her father stands behind her, in the centre of the piece, resting his left hand on her head, and raising his sabre in his right. On the right is a small chapel, at the window of which stands a chalice, with, over it, the consecrated wafer; and in the sky, on the same side, is seen an angel, ready, with a napkin, to receive her head. On the left stand three men, spectators of the saint's martyrdom, habited in the costume of the fifteenth century. The back-ground exhibits a landscape enriched with fabrics. This piece is in my own collection. Width, 6 inches 1-4th: height, 4 inches 1-8th.

The following interesting specimen of this ancient master, is in the collection of Mr. Lloyd.

81**. *S. Barbara.* She is represented standing, and seen in front, her head inclining towards her left shoulder. She holds a book in her left hand, and the palm of martyrdom in her right; resting the latter against the top of a small chapel, in the window of which is seen a chalice, with, over it, the consecrated wafer. Her title, '*sant. barbara,*' is engraved in gothic characters, in the sky behind her head. On the base of the chapel, on the shaded side, is a date, which was probably intended for 1465, though the last figure is somewhat enigmatical. This piece measures 6 inches 3-8ths in height, by 4 inches 1-4th in width.

82. *S. Veronica.* The saint is represented standing and turned a little towards the left. She wears a large mantle and a turban, and

holds, in both her hands, the sudarium, on which is expressed the face of Jesus Christ.

83. *Jesus Christ seated on a Throne.* He is seen nearly in front, and appears giving the benediction with the right hand, whilst, with the left, he holds the globe of the earth surmounted by a cross and resting upon his left knee. Height, 4 inches 1-8th: width, 2 inches 5-8ths.

84. *Jesus Christ.* A half-length figure, seen in a three-quarter view, and turned a little towards the right. He holds the globe surmounted by a cross in his left hand, and with his right, gives the benediction. In the upper part of the print, on the left, is inscribed: *sanctus,* and, on the right, *salffidor.* At the top of the print is the date 1467 between the two gothic initials *e. s.* Height, 5 inches 7-8ths: width, 4 inches 3-4ths.

85. *The Madonna, with a female Attendant, and the infant Jesus bathing.* This piece has been already described under number 36*.

86. *St. Peter and St. Paul holding the sudarium.* This piece, bearing the date 1467, has been already described, at p. 603, amongst the engravings by this artist in the collection of the British Museum.

The following engraving, which appears to have escaped the notice of Mr. Bartsch, is in my own collection.

86*. *The Madonna with the dead Body of Christ at the foot of the Cross.* She is seated on the ground and seen nearly in front, her head reclining on her left shoulder. She supports the body, which is lying on her left knee, with her left hand, and, with her right, holds the right arm of Christ at the wrist. Behind this group is the cross, with, over it, the gothic initials, *i. n. r. i.* From the right arm of the cross hangs a scourge with three thongs armed with spikes, and, from the left, a rod. The back-ground represents a hilly landscape with a distant view of Jerusalem. Height, 6 inches 7-8ths: width, 4 inches 3-4ths.

87. *God giving the Benediction to the Madonna in Heaven.* The Almighty is represented, seated on a throne, on the right of the

print. He holds the globe of the universe, surmounted by a cross, in the left hand, and, with the right, appears to give the benediction to the Madonna, who kneels before him, wearing a crown, on the left of the print. Over the throne is seen the Holy Spirit in the form of a dove, and on each side of the throne are three angels. A circle. Diameter, 3 inches 3-8ths.

87*. *The winged Lion of the Revelations of St. John,* coming out of the sea, and holding a book with his right paw. In the air are various birds. This piece is marked with the gothic letter *e*. Height, 3 inches 3-4ths: width, 2 inches 3-8ths. (*Bartsch, Appendix,* p. 46.)

87**. *St. John the Baptist,* in a circle, surrounded by a border containing the four doctors of the church, and the insignia of the four evangelists. This piece, bearing the date 1466, has been already described, at p. 605, amongst the engravings by this artist in the collection of the British Museum.

87***. *St. John the Evangelist, writing his Revelations.* This piece, which bears the date 1467, has also been already described, (p. 602,) amongst the engravings by this master in the British Museum. It is also described in Mr. Bartsch's Appendix, p. 48.

88. *An Escutcheon bearing the Instruments of the Passion.* This escutcheon is surmounted by a helmet which is encircled with the crown of thorns, and has, for its crest, one of the hands of Christ, represented with the wound occasioned in it by the nail at the crucifixion. The shield is supported by the Lamb of God, and the symbols of the four Evangelists; as well as by two figures of Christ and the Madonna, who are represented standing; the former, having a banner in his right hand, on the left of the print, the latter on the right. In the upper part of the print are two half figures of prophets holding scrolls, one on the right, and the other on the left. Height, 6 inches 3-4ths: width, 4 inches and a half.

89. *The same Subject.* The escutcheon, which occupies the middle of the print, is nearly similar to that in the one last described. The eagle, on the left, and the angel, on the right, support a drapery that falls from the helmet with which the shield is sur-

mounted. Jesus Christ is represented on the left of the print, his right hand pointing to the wound in his side, and his left holding the escutcheon. He has no banner, and at his feet is the winged ox. The Madonna stands on the right. She holds the escutcheon with the left hand, and raises the right, as if to give the benediction. The winged Lion is at her feet. The lamb does not appear. Height, 5 inches 3-4ths: width, 4 inches.

The following piece, which has escaped the notice of Bartsch, is in my own collection.

89*. *A subject similar to the two last described.* In the lower part of the print is represented the globe of the earth, upon which, a little to the left, stands the figure of Christ, supporting his cross against his right shoulder, and shewing the wound in his side with his right hand, whilst, with his left, he holds the escutcheon, which rests upon the globe on the right of the print, and is surmounted by a helmet with a crest representing the hand of Christ in the act of giving the benediction. Over the cross are the gothic initials *i. n. r. i,* and also the words *ecce homo,* engraved on a small scroll. The ground of the print is everywhere ornamented with the flourishes of the mantling of the helmet. This piece, which is bounded at top and at bottom by a projecting curve, measures, greatest height, 3 inches and a half: width, 2 inches 5-16ths.

Fancy Subjects.

90. *A Banquet.* Two young gentlemen are here represented seated at table, within an enclosed court or garden, in company with their mistresses. On the left a bagpipe player is seen entering the door of the enclosure, and in the middle of the fore-ground is a courtesan, who appears to be taking indecent liberties with a fool. A tambourine and a small flute are lying on the ground, and on the right is seen a well with a flagon suspended within it. In the distance are a group of cavaliers, amusing themselves in a place surrounded

by rocks and trees. Height, about 9 inches 1-8th: width, 6 inches 1-8th.

91. *A Warrior, and a Lady holding a Standard.* The warrior, who is dressed in armour, is standing on the right. He leans with his left hand upon an escutcheon, and with his right takes hold of the habit of the lady, who with her left hand supports a helmet, and with her right a standard. Height, about 5 inches and a half: width, 4 inches 1-4th.

92. *A Woman holding an Escutcheon.* She is standing, and turned a little towards the right. She has an escutcheon in her right hand, and, in her left, a helmet with its mantles. Height, 3 inches 7-8ths: width, 2 inches 5-8ths.

93. *A Young Female caressing an Unicorn.* She is covered with hair, and seated on a piece of rock. She throws her right arm around the neck of the unicorn, and, with her left hand, holds one of the fore-legs of the animal, which rests on her knee. Height, 3 inches 7-8ths: width, 2 inches 5-8ths.

94—109. *These pieces, composed of fanciful figures, or grotesque animals, are supposed to have been intended to represent 'Letters of the Alphabet.'* I shall mention, as briefly as possible, the principal objects in each.

94. This piece somewhat resembles a gothic *P*. The chief figures it contains are as follow. A man sitting with a dog between his legs; and over him a lion, an enormous bird, a large dog, and two smaller animals, the tail of one of which is twisted with the tail of the lion. Height, 5 inches 7-8ths: width, 4 inches 1-4th.

95. This piece, resembling a *Y*, represents a man supporting a piece of rock on his shoulders, and leaning with his right hand upon a stick. A dwarf is sitting at his feet, and on the right is a dog biting another dog which a man holds up by its tail. Height, about 5 inches and a half: width, 3 inches and a half.

96. This piece resembles a *V*. It represents two old men armed with pikes, and a warrior with a sabre, combating a wolf. The

warrior and one of the other combatants have each a large eagle over his head. Height, about 5 inches 7-8ths: width, 4 inches 3-8ths.

97. Mr. Bartsch is at a loss to determine what letter this piece is intended for. On the left is a dog, gnawing a bone, and two monkeys, one of them blowing a horn. On the right is an ecclesiastic bearing another ecclesiastic on his shoulders; and upon the right arm of the latter is perched an eagle, which a friar in the air takes hold of by one of its wings. Height, about 6 inches: width, about 5 inches 5-8ths.

98. This piece, somewhat resembling a *b*, represents a female whose robe is ornamented with foxes' tails. Over her head are two birds fighting, and behind her is a man with a large bird of prey upon his head, and two dogs, one preceding the other, between his legs. Height, 5 inches and a half: width, about 4 inches.

99. The letter *m*. On the left is a man with a squirrel upon his head, and, over it, a bird. In the middle is a naked woman with an eagle upon her shoulders, and on the right is a man bearing an eagle also on his shoulders. Under the feet of each of these figures is a dog. Height, about 5 inches 3-8ths: width, about 6 inches and a half.

100. An unknown letter. Two wolves, of a chimerical form, are represented fighting together, and, at the same time, trampling a dragon under their feet. One of the wolves wears a regal crown, over which is a large lizard. In the upper part of the print, on the right, is a large animal of the rat tribe, with a frog in his mouth. Height, 5 inches 5-8ths: width, 4 inches.

101. This piece somewhat resembles a *g*. It represents a combat between two warriors on horseback, with two men on the ground, under the horses' feet. Height, 6 inches 1-8th: width, 4 inches 3-4ths.

102. This piece, which is something like an R, represents a wild man, who has an animal resembling a fox under his feet, and

defends himself with a large shield against two other wild men, one of whom assails him with a club, and the other with a lance. Height, 5 inches 5-8ths: width, 4 inches 1-4th.

103. The letter x, is represented by four musicians. The first, in the upper part of the print, on the left, plays on the cymbals; the second, underneath, on the same side, blows a horn; the third, in the upper part of the piece, on the right, plays the bagpipes; and the fourth, below him, sounds two bells. Height, about 5 inches 7-8ths: width, 4 inches 1-8th.

104. The letter *o*, represented by four animals; a leopard, a large dog, a stag, and a hind. Height, 5 inches and a half; width, 4 inches 1-8th.

105. This piece resembles a *v*. On the left is St. Christopher, bearing the infant Jesus upon his shoulders, and on the right is the hermit with his lantern. Height, about 5 inches 6-8ths: width, 5 inches 3-8ths.

106. An unknown letter. This piece represents a lion, who raises his head, and appears to lick the head of another animal of a grotesque form, which seems falling from above. Height, 5 inches and a half; width, 3 inches 3-8ths.

107. This piece somewhat resembles an *a*. On the left is a man seated on the ground, with a dog between his legs, and a large bird of prey in his hands, which appears to be biting his head. On the right is an eagle holding in its beak a large hind, and a lion biting the tail of an animal of a grotesque form. Height, 5 inches 3-4ths: width, 4 inches 1-4th.

108. An unknown letter. An old man with a long beard, and magnificently dressed, is represented seated in the air. Upon the head of this old man is a dog, biting an eagle which is perched upon his shoulders. In the upper part of the print, on the right, is another dog worrying a large cat. Height, about 5 inches 5-8ths: width, 3 inches 7-8ths.

109. An unknown letter. A dragon is here represented, with an eagle perched upon him holding in his beak a chain with which

the monster is bound. Over the eagle is a quadruped of a fanciful form with a lizard in its mouth, and upon its back another quadruped with the head of a hog and wings. Height, about 5 inches 7-8ths: width, about 3 inches and a half.

The following *seven* pieces are described by Bartsch in his appendix, upon the authority of Heineken, and without doubt appertain to the above series of initial letters. It may be proper to observe, that Heineken was led into the error of ascribing these engravings to Martin Schongauer; in consequence, most probably, of his having seen several of them in the collection of Mariette, which had been fictitiously marked with the usual cypher of Schongauer, by means of a small engraved plate prepared for the purpose.

109*. An unknown letter. An indecent representation, in which are introduced the figures of four monks, one of them with spectacles, and a female of a religious order. 109**. The letter *d*, represented by St. John the Baptist with the lamb on his book, two birds of prey, and a man bearing a trough. 109***. An unknown letter, represented by a queen, from whom a man is endeavouring to take her crown.* 109****. Another letter, represented by St. George, and the queen whom he has rescued. 109*****. Another unknown letter. St. George is here represented, in a front view, on horseback. 109******. Another letter, composed of a lion, a monkey, and two grotesque animals which are licking each other. 109*******. Another letter, represented by a dog seizing a hare, and an eagle assailing a wolf.

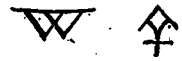
110. *A Piece of ornamental Foliage*, upon one of the branches of which is perched a stork. Height, 3 inches 7-8ths: width, 2 inches 5-8ths.

111. *Another Piece of Foliage*, at the bottom of which is a wild man with a club. Height, 3 inches 3-4ths: width, 2 inches 5-8ths.

* Mr. Dibdin, who has given a copy of this letter, and another of the series, at p. xxxiii. of the first vol. of his Typographical Antiquities, considers it an S.

112. *Another Piece of Foliage,* without the introduction of any figure. Height, 3 inches 5-8ths: width, 2 inches and a half.

113. *Another Piece of ornamental Foliage,* without the introduction of any figure. The first impressions of this piece bear the gothic initial *e.* The plate, according to Bartsch, was afterwards retouched all over, and marked with the monogram of Martin Schongauer. Height, about 3 inches 3-4ths: width, about 2 inches 3-4ths.

Engravings marked thus: 

Mr. Bartsch thinks it probable that the engraver who used the above mark, was a disciple of the artist whose works we have just described. It appears that he copied the piece, by that master, representing the young female with the unicorn, No. 93; and that he retouched the plate of ornamental foliage. No. 113.

1. *A Lady standing, and seen in front,* holding a banner in her right hand, and in her left an escutcheon. The mark is at bottom. Height, 4 inches: width, 2 inches 5-8ths.

2. *A Queen standing, and seen in front,* holding a sceptre in her left hand, and wearing a crown. In the upper part of the print, on the left, is an escutcheon. This piece has no mark. Height, 3 inches 3-4ths: width, 2 inches 5-8ths.

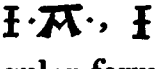
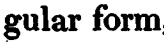
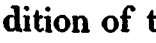
3. *A Lion holding a banner and an Escutcheon.* The mark of the engraver is on the right, at bottom. Height, 3 inches 7-8ths: width, 2 inches 5-8ths.

4. *A Young Female with an Unicorn,* copied, as above stated, from No. 93, of the engravings of the ancient artist who used the gothic initials *e. s.* The mark is on the left. Height, 4 inches. Width 2 inches 5-8ths.

5. *A Stag, a Young Deer, and an Eagle;* perhaps intended for a *three* in a pack of cards. Height, 3 inches 5-8ths: width, 2 inches 3-8ths.

6. *Two Monkeys, a Rabbit, a Bear, a Lion, and a Squirrel,* supposed to have been intended for a *six* in a pack of cards. Same dimensions.

Engravings marked thus:

Bartsch observes, that the engravings of this artist appear to be all originals, and that the loss of his name is therefore the more to be regretted. I have only to add, that I suspect he was a native of Holland, as his style very much resembles that of the ancient engraver who marked his plates with the initials  ,  , or  , accompanied by an instrument of a singular form, supposed to have been used in engraving, with the addition of the word , commonly engraved at the top of his prints, in order, as I think, to indicate that ZWOLL was the place of his nativity or residence. See p. 107.

Bartsch describes thirty-one pieces by this artist, which are here briefly enumerated.

No. 1—12. *The Twelve Apostles.*—Each figure is represented standing within a niche of Gothic Architecture. These pieces measure, with little variation, 8 inches 7-8ths in height, by 4 and a half inches in width.

1. *St. Peter.* 2. *St. Andrew.* 3. *St. James the Elder.* 4. *St. John.* 5. *St. Philip.* 6. *St. Bartholomew.* 7. *St. Matthew.* 8. *St. Thomas.* 9. *St. James the Younger.* 10. *St. Simon.* 11. *St. Judas Thaddeus.* 12. *St. Paul.*

The following engraving by this artist, omitted in Mr. Bartsch's catalogue, is in my own collection.

12*. *St. John the Evangelist,* seen in profile, and walking towards the left. He holds a book in his right hand, whereon is the lamb, and with his left appears to give the benediction. The mark of the engraver is at bottom. Height, 5 inches 7-8ths: width, 2 inches and a half.

13. *The Genealogy of the Madonna.* In the middle of the print, St. Anne is represented reading, seated on a throne, with before her the Virgin Mary with the infant Jesus in her lap. Aaron and David are seen standing, one on each side the throne, and behind is the genealogical tree. The mark of the artist is on the step of the throne. Height about 16 inches, width about 10 inches 3-4ths.

14. *Two Angels holding a Star,* in the centre of which are the gothic initials IHS. Above is suspended the sudarium. The mark is at bottom. Height, 5 inches 3-4ths: width, 5 inches 1-8th.

15. *Three Sculls* placed in a niche, over which is an inscription, "*Huic similes eritis,* &c." in gothic characters. The mark is at bottom. Height, 6 inches and a half: width, 5 inches 1-8th.

16. *A Design for a Tabernacle of Gothic Architecture,* enriched with animals of a fantastic form, intended to contain the holy sacrament; two pieces joining together. The upper plate, on which is the mark of the artist, measures 9 inches and 1-8th in height, by 2 inches 7-8ths in width. The lower one measures 8 inches 7-8ths in height, by 4 inches and a half.

17. *Another Design for a Gothic Tabernacle.* At the bottom of the piece is the ground plan of the work. Two plates intended to be joined together. The upper plate, which bears the mark, measures 10 inches 7-8ths in height, by 4 inches 3-8ths in width.—The lower one measures 8 inches 7-8ths in height, by 4 and a half.

18. *A Design for the interior of a Gothic Chapel.* The mark is at top. Height, 15 inches and a half; width, 7 inches 1-4th.

19. *A Design for a Crosier.* The mark is at top. Height, 13 inches 3-4ths: width, 7 inches and a half.

20. *An Incensory.* The mark is at top. Height, about 11 inches 1-4th: width, about 5 inches 3-8ths.

21. *A Design for a Fountain,* ornamented with the heads of Dolphins. The mark is at top. Height, 9 inches 1-8th: width, 2 inches 7-8ths.

22. *A large Ship,* sailing towards the right. The mark is near the top of the plate. Height, 6 inches 7-8ths: width, 5 inches 3-8ths.

23. *A Design of ornamental Foliage.* The mark is on the right, at bottom. Height, 3 inches 3-4ths: width, 2 inches and a half.

24—31. *A set of Military Subjects.* Eight pieces of different dimensions.

24. This piece represents a Tent, at the entrance of which is seen a soldier sleeping on the ground. Towards the left, is another soldier, drawing his cross-bow, and on the right is a third, who appears arranging the cords of the tent. In the distance, on the left, is a soldier shooting with a bow, and on the right, are two others killing an ox. The letter W, is on the left, at top, and the other mark on the right. Width, 9 inches 1-8th: height, 7 inches 1-4th.

25. Another Tent, used as a stable for horses, three of which are seen at its entrance. In the middle of the foreground is a soldier collecting bundles of straw; and beyond the tent, on the right, is another soldier, who appears wounded with an arrow. The mark of the artist is placed as in the last described piece. Width, 7 inches and a half: height, 4 inches 3-4ths.

26. A division of cavalry in order of battle, in three ranks. The first rank consists of ten horsemen, armed with long spears. The two other ranks have cross-bows. The mark of the artist is in the middle at top. Width, 7 inches 1-4th: height, 5 inches 3-8ths.

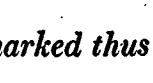
27. The same subject as the last, with some small variations. Without mark. Same dimensions.

28. A rank of ten horsemen, armed with long spears, and seen in front. The mark of the engraver is at top. Width, 7 inches 1-8th: height, 5 inches 1-4th.

29. The same subject as the last, with small variations. The mark is in the middle at top. Width, 7 inches: height, 5 inches 3-8ths.

30. Nineteen foot-soldiers, in two ranks. The first rank consists of ten men, armed with bows, Those of the second rank have spears. No mark. Width, 5 inches 3-4ths: height, 3 inches 3-8ths.

31. The same subject as the last, with small variations, and of the same dimensions. No mark.

Engravings marked thus: 

The name of the ancient artist, who used the above mark, is unknown. Mr. Bartsch observes, that there is no better authority for the names of *Francis Stoss, Stoltzhirs* or *Stolzius,* assigned to him by different writers, than for the opinion of those who consider him to have been the master of Martin Schongauer.* His engravings are of extreme rarity. Bartsch only describes the three following.

No. 1. *The Resurrection of Lazarus.* Jesus, accompanied by his disciples, is on the left. He appears giving the benediction to Lazarus, who is seen in the middle of the print coming out of his tomb, near which are the two Maries, on their knees. A third female is represented kneeling in the fore-ground on the left; and on the right stand four of the Jews, one of them wearing a large sabre. In the middle of the fore-ground is represented a grave-digger, his back towards the spectator, leaning on his spade. In the back-ground is a chapel, and on the right other buildings. The mark of the artist is in the middle at bottom. Height, 8 inches 3-4ths: width, 8 inches 1-4th.

2. *The Madonna on her knees, kissing the dead body of Christ,* which is extended on the ground at the foot of the cross; whereof a part only is seen, on the left of the print. Behind the Virgin, is St. John, who appears taking the crown of thorns from the head of Jesus. The mark is at bottom, a little towards the left. Height, 5 inches 3-8ths: width, 5 inches.

3. *The Madonna standing,* and seen in a front view, bearing the infant Jesus on her left arm, and holding an apple in her right hand.

* There appears to be no ground whatever for the assertion of Heineken, (Idée Générale, p. 219.) repeated afterwards by Strutt, in his Dictionary (Essay, vol. i. p. 16, and article Stoss) that Schongauer copied "the passion of Christ," from earlier engravings executed by this unknown artist.

The mark of the engraver is at bottom, towards the right. Height, about 8 inches 1-8th: width, about 5 inches and a half.

The following specimen of this artist, is in the collection of the British Museum.

3*. *The Madonna standing*, and seen in front, supporting the infant on her left arm, and with her right hand holding up a rose, to which she appears to draw his attention. She wears a mantle, the ample folds of which entirely hide her feet, and spread on either side, as if floating in the air; which was probably the intention of the artist, as no line indicating the ground is to be seen under her figure. Her head, like that of the infant, is surrounded by a circular glory. The mark is on the left. This print is not without merit, and is finished with sufficient boldness of hand, with cross hatchings, in a manner very unlike that of the master who used the gothic initials E·S· and at the same time dissimilar from that of Schongauer. I should judge it to be not earlier than from 1470 to 1475. The figures occupy the whole height of the engraving, which measures 7 inches and a half in height, by 5 inches 1-4th in width. Perhaps however this impression may have been somewhat cut, as no mark of the edge of the plate appears.

Engravings marked thus: b☙8.

There seems to be no foundation for the supposition, that the artist who used the above mark was called *Bartholomew*, and that he was a brother of *Martin Schongauer*. It is known that Martin had four brothers, Gaspar, Paul, Louis, and George; but no mention is made of a Bartholomew; nor is that Christian name found in the fifteenth century, in the list of the *Schons* of Nuremberg, a family distinct from that of Schongauer. The name of the artist in question may therefore be considered as absolutely unknown. All that is ascertained concerning him is, that he worked as early as

1479, of which year Professor Christ (Dict. des Monogrammes, p. 58.) possessed a dated engraving bearing his mark, and that a principal part of his works consists of copies from the prints of Schongauer.

No. 1—12. *The Passion of Christ,* a set of twelve pieces, copied in the same direction as the originals, from Martin Schongauer.

These prints measure 6 inches 3-8ths in height, by 4 inches and a half in width. The mark on each of them is in the middle, at bottom.

1. *Christ praying on the Mount of Olives.* 2. *Christ taken in the Garden.* 3. *Christ brought before the High Priest.* 4. *The Flagellation.* 5. *Christ crowned with Thorns.* 6. *Christ before Pilate.* 7. *Christ presented to the People.* 8. *Christ bearing his Cross.* 9. *The Crucifixion.* 10. *The Burial of Christ.* 11. *The Descent of Christ into Limbo.* 12. *The Resurrection.*

13. *A Young Man on Horseback, with a Lady seated behind him.* The horse is galloping towards the left. The mark is in the middle, at bottom. Width, about 6 inches and a half: height, about 5 inches 3-4ths.

14. *A Peasant seated, holding an Escutcheon.* Beside him on the ground is a mace, or battle-axe. The mark is at bottom. Height, about 3 inches 3-4ths: width, about 3 inches 1-8th.

15. *An Infant, with a Spoon in its left Hand, bathing in a Tub.* The mark is at bottom. Height 3 inches: width, 2 inches 5-8ths.

16. *An Infant, seated on the Grass, playing with its Foot.* The mark is at bottom. Same dimensions.

17. *A Peasant seated on the Ground, and seen in front, with an Escutcheon between his Legs.* The mark is at bottom. A circle, 3 inches 1-4th in diameter.

18. *An Infant seated on the Grass, and extending its Arms towards a small Basin on the right.* The mark is at bottom. A circle, 2 inches and a half in diameter.

19. *A Gentleman playing the Guitar, and a Lady playing on the*

Dulcimer. The mark is at bottom. A circle, about 3 inches 3-4ths in diameter.

20. *An old Beggar-man wheeling an old Woman in a Wheel-barrow.* The mark is at bottom. Width, 6 inches 1-4th: height, 3 inches 3-4ths.

21. *A Lover and his Mistress,* who is seated beside him with a little dog in her lap. The mark is at bottom. Height, 6 inches 5-8ths: width, 4 inches 1-4th.

Israel Van Meck also engraved this subject, and Bartsch seems to think that his print is the original.

22. *A wild Man, with his Female Companion and two Children.* The mark is at bottom. Height, 5 inches 7-8ths: width, 3 inches and a half.

To the above catalogue may be added the two following pieces mentioned by Strutt.

" *Two grotesque Heads,* well marked, *representing an old man and woman;* a small plate lengthways."

" *A Man playing on a Lute, and an old Woman holding a Ladle in one hand, and a Jar in the other;* the same.

FRANZ VON BOCHOLT.

FVB.

Mathias Quadt (Herrlichkeit der Deutschen Nation, p. 426.) writes as follows: " The first, and most ancient engraver, of whom I " have been able to find any account, is Francis von Bocholt, " who, as it is reported, was a shepherd in the country of Berg. No " prints are to be found more ancient than those by him. His figures, " although rude, appear rather to have been designed from nature, " than from fancy. After him followed Israel van Meck, &c."

Heinecken (Idée Générale, p. 229) and de Murr (Journal, tom. ii. p. 217 and 238) insist that the above account is fabulous, and that the engravings marked FvB, are beyond all doubt more modern

than those of Israel Van Meck; urging in support of their opinion, that those pieces are marked with Roman characters, which they say were never used by the early engravers of Germany, or the Low Countries.

Mr. Bartsch on the other hand insists, that the story, however it may be exaggerated in some particulars, is not totally unworthy of credit, and that the two criticks above mentioned are even wrong in the premises on which they found their argument against it; justly observing, that the S in the cypher used by Martin Schongauer, is always the Roman letter, and that the M is frequently so also. That Quadt was not mistaken, when he placed the artist of whom we treat before Israel Van Meck, is proved by evidence of the most unquestionable description; since there exist retouched impressions of several plates engraved by Franz Von Bocholt, in which the mark of Israel Van Meck appears to have been substituted for that of Bocholt; the latter having first been imperfectly erased for the purpose. I possess indeed, in my own collection, two different impressions of one of these engravings. The *first* impression, evidently taken off before the plate had been worn by printing, is marked FvB. In the *second* impression, which was printed after Meck, the second proprietor of the plate, had retouched it all over, the letters FvB, after being imperfectly scraped out, appear to have been changed into IVM.

Bartsch thinks it not improbable that Francis Von Bocholt was the master of Van Meck. I shall only add, that he was an artist of great merit; that his figures are designed with great purity of style; and that his manner of engraving bears considerable resemblance to that of the ancient engraver who used the initials E·S. The assertion of Strutt, (Dictionary, vol. i. p. 108) that his engravings "are, in general, stiff, laboured copies, from the works of Israel Van Mecheln and Martin Schoen," is utterly unfounded.

No. 1. *Sampson strangling the Lion.* The mark is at bottom. Height, 5 inches 3-4ths: width, 3 inches 3-4ths.

2. *The Judgment of Solomon.* The mark of the artist at bottom.

Mr. Strutt erroneously states this piece to have been copied from one of Israel Van Meck, who appears never even to have engraved the subject. It is possible he may have seen an impression in which the initials of Meck were substituted for those of the original artist. Height, 10 inches 3-8ths: width, 8 inches 3-4ths.

3. *The Annunciation.* A different composition from that engraved by Van Meck and Martin Schongauer. Mr. Strutt is here again in error. The mark is at bottom. Height, 7 inches 7-8ths: width, 6 inches 1-8th.

3*. *The Crucifixion. The Madonna standing on the left; St. John on the right.* The mark is at bottom. Height, 7 inches 1-4th: width, 5 inches. This piece, not mentioned by Bartsch, is in my own collection.

4. *The Madonna, a half figure within an arch, with the infant Jesus in her arms, who holds a pear in his right hand.* Height, 7 inches: width, 4 inches 3-4ths.

5—17. *Christ and the Twelve Apostles.* A set of thirteen pieces. The figures are represented standing. Each print has the mark of the artist at bottom; and measures about 7 inches in height, by 3 inches 3-4ths in width.

5. *Jesus Christ,* seen in front, holding the globe of the earth in the left hand, and with the other giving the benediction.

6. *St. Peter.* He has a book, and a large key, and is turned towards the right.

7. *St. Andrew* with his cross,—his head turned towards the left.

8. *St. James the Elder.* He is seen in front, has a staff and a book, and appears walking forward.

9. *St. John,* also seen in a front view, holding a chalice, within which is a serpent.

10. *St. Philip.* He has a book, and staff surmounted by a cross, and is seen in a three-quarter view, and turned towards the right.

11. *St. Bartholomew.* He has a book and a cleaver, and is seen in profile, and turned towards the left.

12. *St. Matthew.* He is turned a little towards the right, and has a book and a halberd.

13. *St. Thomas.* He is seen in front, and has a book and a sword.

14. *St. James the Younger.* He appears walking to the right, and has a book and a square.

15. *St. Simon.* He is turned towards the left, and has a book and a saw.

16. *St. Judas Thaddeus.* He has a club and a book, and is turned towards the left.

17. *St. Mathias.* He is seen in profile, and turned towards the right. He has a cross, and a book, and is provided with a pair of spectacles.

18—29. *Another set of the Twelve Apostles.* The figures standing as in the last. The mark on each is as usual in the middle at bottom. Height, 3 inches and a half: width, 2 inches 1-8th.

30. *St. Michael with the Dragon under his Feet, into whose Jaws he thrusts his Lance.* Height, 7 inches and a half: width, 4 inches and a half.

31. *St. John the Baptist, holding a book, whereon is couched the Lamb of God.* Height, about 7 inches and a half: width, about 3 inches 3-4ths.

32. *St. Anthony, reading in a book, which he holds in his left hand.* He rests with his other hand upon his staff, and at his feet is the Pig. Height, 6 inches and a half: width, 3 inches 7-8ths.

33. *St. George on horse-back, combating the Dragon.* In the middle, at bottom, is the mark IVM, under which are to be distinguished the traces of the letters FvB, which Israel Van Meck had incompletely effaced. Height, 7 inches 1-8th: width, 5 inches.

34. *S. Barbara, with a Palm in her right hand, and a Book in her left. In the back-ground is a Tower.* Height, about 6 inches 3-4ths: width, 3 inches 3-4ths.

34*. *S. Helena.* She wears a monastic habit, and an imperial crown, and supports a large cross. Height, 5 inches 3-4ths: width, 3 inches and a half. This piece, omitted in Bartsch's Catalogue, is in my own collection.

35. *Two Peasants fighting, having quarrelled at Nine-pins.* Height, about 5 inches 3-8ths: width, about 4 inches 1-8th.

36. *A Monk taking liberties with a Young Female, who defends herself with her Distaff.* Height, 6 inches 1-4th: width, 4 inches 5-8ths.

37. *A Soldier, in an Attitude of attack, armed with a Shield and Spear.* A circle, 3 inches 3-8ths in diameter.

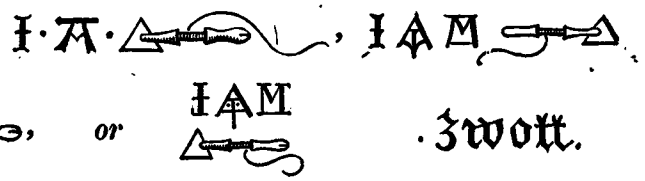
There exist impressions of this print, in which the letters FvB are converted into the mark of Israel Van Meck.

38. *An ornament of Foliage, in which are five Flowers; one at each corner of the plate, and one in the middle.* The mark of Bocholt appears in this piece, incompletely concealed by the letters IVM. Width, 5 inches 3-8ths: height, 3 inches 3-4ths.

38*. *Another Piece of ornamental Foliage, in which an Owl is introduced devouring a small Bird.* Martin Schongauer also engraved the same subject, and it may be difficult to determine whether his print or Bocholt's be the original. Height, 5 inches 5-8ths: width, 3 inches 7-8ths.

Of this engraving, which has escaped the researches of Bartsch, I happen to possess two impressions, which formerly belonged to Mariette. The *first,* taken off before the plate had suffered by printing, is marked thus ✠FVB.

In the *second,* which was taken off after Israel Van Meck had retouched the work all over, the mark is altered, and has this appearance ✠FVM.

Engravings marked thus: 

I have already stated, that I consider this ancient engraver to have been a native or resident of Zwoll. I shall only further ob-

serve concerning him, that his compositions are often novel, and that his figures, although in a barbarous taste of drawing (a defect which their greater than usual magnitude, added to the artist's occasional attempts to delineate them naked, renders the more apparent) are not deficient either in energy or expression.* I shall briefly enumerate the pieces described by Mr. Bartsch.

1. *The Adoration of the Magi.* The word Zwoll, as is frequently the case with the works of this master, is engraved at the top of the print, and the mark at the bottom. Height, about 14 inches: width, 9 inches 3-8ths.

2. *The last Supper.* Height, about 14 inches: width, about 10 inches 3-4ths.

3. *Christ with his three Disciples on the Mount of Olives.* Jesus appears in the fore-ground, awakening Peter, who is sleeping with his sabre between his legs. In the back-ground, Jesus is represented a second time, on his knees; and in the distance is seen Judas Iscariot, conducting the Jews to the garden, that they may take Christ. The word Zwoll is engraved at the top of the print, and the mark at bottom. Height, 15 inches and a half: width, 11 inches and a half.

4. *Christ taken in the Garden.* Height, about 13 inches 5-8ths: width, about 10 inches 1-4th.

5. *Christ on the Cross, between the two Thieves.* Below—St. John, who is supporting the Virgin; and numerous other figures. The word Zwoll is at top, and the mark at bottom. Height, about 12 inches: width, about 8 inches and a half.

6. *The same subject, differently composed.* Mary Magdalen, her

* It may not be improper to remark, that the variation in the last letter of the marks attributed to this artist, which appears to be sometimes a gothic A, but more frequently an M, seems to furnish grounds for the suspicion, that the engravings attributed to one artist may have been, in reality, the work of *two*. This, indeed, appears to have been the opinion of Zani, (see Materiali, &c. p. 28), where he speaks of Zwoll in the plural number. The want of opportunity to compare a sufficient number of these prints with each other, they being all of them of great rarity, must, however, prevent me from offering any opinion upon this question.

hands joined together and elevated, occupies the middle of the fore-ground. The word Zwoll is engraved at the top of the print, and the mark at bottom. Height, 14 inches: width, 9 inches 5-8ths.

7. *The dead body of Christ, surrounded by the three Maries, St. John, and Nicodemus.* The word Zwoll is at top, and the mark at the bottom of the print. Width, 11 inches 5-8ths: height, 10 inches 1-4th.

8. *Christ standing and seen in front, holding an open book in his left hand, and with his right giving the Benediction. At his feet is the Globe.* The word Zwoll is engraved at top, and the mark at the bottom of the print. Height, 9 inches 1-8th: width, 5 inches and a half.

9. *The Madonna with the Infant Jesus on her lap, who supports a large Cross.* The word Zwoll is engraved at top, and the mark at the bottom of the print. Height, 8 inches 3-4ths: width, 7 inches.

10. *The Madonna, with the Infant on her lap, turning over the leaves of a book.* The word Zwoll is at top, and the mark at bottom. Height, 9 inches and a half: width, 7 inches 3-4ths.

11. *St. Augustine, seated on a throne, on either side of which is an Angel.* This piece does not appear from Bartsch's account, to bear the mark of the artist. Height, about 10 inches and a half: width, about 8 inches 1-4th.

12. *St. Christopher on Horseback, with the infant Christ seated on his shoulders.* The abbreviated word Zwll (the letter o omitted) is engraved at the top of the print, and the mark at bottom. Height, 11 inches: width, 7 inches 7-8ths.

13. *St. George on Horseback, and armed with a Lance, combating the Dragon, which is represented in the Air, on the left.* The word Zwoll is engraved at top, and the mark at the bottom of the print. Height, 8 inches 1-8th: width, 5 inches 3-8ths.

14. *Christ appearing to St. Gregory, during the celebration of Mass.* On either side of the Saint is an assistant with a torch. A Cardinal is seen on the left, holding a missal, and behind is another, supporting the Pope's Tiara. In the margin, at bottom, is an

inscription: *Quicunque coram hac figuram, &c. &c.* Height, about 12 inches 3-4ths: width, 8 inches 3-4ths.

15. *S. Anne seated on a Throne between two Angels, with the Madonna with the infant Christ, seated at her feet,* The word Zwll (the o as before, omitted) is engraved at top, and in the margin at bottom, is the mark. Height, 10 inches and a half: width, 7 inches and a half.

16. *A young Man of condition, consulting an old Man in the habit of a Pilgrim, as to the road which he ought to follow.* In the sky over the figures is an angel holding two tablets, each containing an inscription of six lines. That on the left begins: *O pater annose Dic scrutanti studiose,* &c. That on the right: *Extat de mille Gnarus sapiencior ille,* &c. At the bottom is a demon, who endeavours to force the young man out of the right path, and is surrounded by a scroll, on which are inscribed the two following lines:

Me juvenis sequere nec friuola talia quere
Gaudia nam multa tribuam tibi carne refulta.

In the margin at bottom, is the mark of the artist. Height, 11 inches 5-8ths: width, 8 inches 1-4th.

17. *A moral representation concerning Death.* Below is a skeleton, and above, in a sort of niche, is a half figure of Moses, holding the two tables of the Law. On a scroll over the skeleton is inscribed: *Qui me concernent, &c.* and in other parts of the print are six other inscriptions. The word Zwll, (the letter o omitted) is engraved at top, and the mark is at the bottom of the print. Height, 13 inches 1-4th: width, 9 inches.

18. *A Design of Gothic Architecture, ornamented with statues, &c.* perhaps intended for the upper part of an altar. The mark is at bottom. Height, 16 inches 1-4th: width, 10 inches 7-8ths.

MARTIN SCHONGAUER.

M ⁊ S.

Nat. 1453.* Ob. 1499.

Those of my readers, whose opinions as to the early history of chalcography in Germany have been formed upon the assurances of Heinecken, Strutt, and other writers of the eighteenth century, will, it is probable, be not a little startled at the above dates,—so much at variance with those which they have hitherto been accustomed to see given, to mark the periods of the birth and death of the great artist of whom we now treat; and it may reasonably be expected, that I should put them in possession of the evidence upon which such a deviation from hitherto received chronology is founded. This I shall endeavour to do with as much brevity as possible.

The common belief, that Martin Schongauer died at Colmar in the year 1486, (for it is now ascertained that his family name was not Schön, but Schongauer), appears to owe its origin to a passage in the works of Christopher Scheurl, a German author of the 16th century, who, after observing that the assertion of Jacob Wimpheling, that Albert Durer had been the scholar of Martin, was unfounded, writes as follows:

"Albert, to whom I communicated this statement (of Wimpheling) wrote me word, and he has often since repeated the same in conversation, that his father (whose birth-place was Cula, near Voradium, a city in Hungary) had indeed destined him, when only thirteen years old, to be the disciple of Martin Schön, because of that master's great celebrity; and that he had even applied to him by letter upon the subject: but that Schön died about that time; in consequence of which himself had studied for three years in the school of Michel Wolgemuth, the neigh-

* The grounds upon which I have ventured to date the birth of Schongauer in the year 1453, will be found in the text.

" bour and fellow townsman of us both; after which, in his travels " over Germany, he visited Colmar, in the year 1492, where he " was kindly received, and most affectionately treated, by Gaspar " and Paul, goldsmiths at that place, and by Louis, a painter;— " also at Basil, by George, another goldsmith,—all of them brothers " of Martin: but that he had at no time been the pupil of Martin, " and had never even had the gratification of seeing him, although " he had vehemently desired it."* Sandrart long afterwards appears to have copied this account, adding thereto a few particulars of small moment.

Mr. Bartsch (Peintre Graveur, vol. vii. p. 25) justly observes of Scheurl's evidence, that the details it contains, and the precision of manner with which it is given, would fairly entitle it to be considered of undoubted authority, were it not opposed by contrary testimony, against which it appears even still more difficult to make exception.

The first writer who appears to have given rise to doubts of its correctness, was *Huber*, who in the first volume of his 'Manuel des Curieux et des Amateurs de l'Art,' informs his readers, " that " one of his friends, M. de Lerse, a great connoisseur in whatever " related to the fine arts, had informed him, that during some stay " which he had made at Colmar, he had had occasion to search

* " Itaque unum præterire nequeo. Jacobus Vimphelingius nunquam a me sine honoris præfatione nominandus capite 68 (should be 67) Epitomatis Germanorum, tradit: Albertum nostrum usum esse præceptore Martino Schön Columbariensi, ceterum Albertus ad me, hoc significantem scribit, sæpe etiam coram testatur, patrem Albertum is ex vico Cula prope Voradium civitatem Hungariæ natus erat, destinasse quidem, se adolescentulum, tertium decimum annum natum, Martino Schön, ob celebrem famam, in disciplinam traditurum fuisse, et ad eum, ejus rei gratia dedisse etiam litteras: qui tamen sub id tempus excesserit, unde ipse in Gymnasio, utriusque nostrum vicini et municipis Michælis Wolgemuts, triennio profecerit, tandem peregrata Germania, quum anno nonagesimo secundo Colmariam venisset, a Caspare et Paulo aurifabris et Lodovico pictore, item etiam Basileæ a Georgio aurifabro, Martini fratribus susceptus sit, benigne atque humane tractatus: cæterum Martini discipulum minime fuisse, imo ne vidisse quidem, attamen videre desiderasse vehementer." Vide: 'C. Scheurl vita Ant. Kressen in Bil. Pirkheymeri operibus,' p. 351.

" the ancient manuscripts there preserved, which treat of Schoen " and his family; and that it appeared from these documents, that " he had lived longer than was commonly believed."

But the most precise notices relative to the name and origin of our artist, as well as the time of his decease, are preserved in the inscriptions written upon his portrait, which was formerly in the cabinet of Praun, at Nuremberg, and is now in the collection of the Count de Fries. This picture is painted on board, by the hand, as it is thought, of Hans Largkmair, the pupil of Schongauer. Over the portrait is painted in oil-colour, 'HIPSCH MARTIN SCHONGAVER MALER, 1483,' together with an escutcheon, bearing a crescent, gules, upon a field argent. On the back of the picture is pasted a paper, a good deal worm-eaten in some places, whereon is written with black ink, in old German, as follows: " *Master Martin Schon-* " *gauer, painter, called Hipsch* (handsome) *Martin, on account of his* " *art, born at Colmar, but of a citizen family of Augsburg: Originally* " *noble,* &c. *Died at Colmar, on the 2d of February, in the year* 1499. " *God have mercy on his soul. And I, Hans Largkmair, was his dis-* " *ciple in the year* 1488."

The authenticity of this portrait, and its inscriptions, appears unquestionable. The written paper on the back of the picture states, that Martin Schongauer was of a citizen family of Augsburg, originally noble, and the arms borne by him are painted in front of the picture. Upon reference to the heraldic work of *Weigel*, it is found that the bearings exactly correspond with those really borne by the family; and it appears moreover from another writer, that one Louis Schongauer, a painter, is found registered amongst the citizens of Augsburg in the year 1486.* It is moreover remarkable, (and it is surely a circumstance very far from strengthening that part of Scheurl's account, which states Schongauer's death to have

* Paul de Stettin 'Histoire des Arts, du Commerce et des Métiers de la Ville d'Augsbourg.' Augsb. 1779. Page 376. Bartsch thinks it probable that this Louis Schongauer is the same whom Scheurl states to have been at Colmar in 1492.

taken place about 1486) that Durer himself, in a narrative written by him preserved by Sandrart, says not one word of any former intention on the part of his father to have placed him with Schongauer. But this is not all; for the words of Albert appear absolutely to oppose themselves to the supposition that his father could ever have entertained such a wish. "Having already learned to execute "beautiful works in the goldsmith's art," says Albert, "I began to "feel an earnest desire to become a painter, instead of continuing "a goldsmith. I spoke to my father upon the subject, who was "much displeased; for he regretted that the time which I had "spent in my apprenticeship to the goldsmith's art should have "been lost. However, he acceded to my desire, and in the year "1486, on St. Andrew's day, my father placed me under the tuition "of Michel Wohlgemuth, for the term of three years," &c.*

Bartsch declares, that under all the circumstances, he cannot hesitate for a moment to place greater reliance upon the testimony of Largkmair, a disciple of Martin Schongauer himself, than upon Scheurl, who wrote about fifty years afterwards, or Sandrart, who, besides being a much later writer, is not always remarkable for his accuracy. He is of opinion, either that Scheurl was deficient in exactness, or that Durer was himself misinformed as to the obstacle which had prevented his being placed with Schongauer, and was consequently led to state erroneously that that obstacle was the death of the artist. In the latter part of this remark of Bartsch, I confess, I do not discover that writer's usual acumen; for even though we admit the supposition, that the father of Albert had had

* "Heinecken," says Mr. Bartsch, (vol. vi. p. 118, note 18), "in his *Idée Générale*, &c. "p. 218, is in error when he states, that it is "Durer himself who relates that his father "had intended to send him to Colmar, to the "school of Martin Schongauer; Heinecken, "I repeat, is in error: he did not observe "that the narration of Durer finishes with the "words, *der Allmächtige Gott sey ihm "gnädig*, (p. 228), and that in what follows, "it is Sandrart who speaks, and not Durer. "The Latin translator," (continues Mr. Bartsch), "after the words, *Qui in pace re-"quiescat*, adds those of *Hæc* Durerus," (p. 217.)

intentions to place his son with Schongauer, that those intentions were frustrated, and that he omitted to inform his son of the true cause; still it appears utterly inconceivable that Albert should not have been informed afterwards, during his stay at Colmar in 1492, whether or not Martin Schongauer, whom he so much desired to see, was then alive or dead. Upon the whole, the following mode of reconciling the opposed testimonies of Scheurl and Largkmair, (taking also into consideration the narrative before given, written by Durer himself), seems to be the least exceptionable.

At the time when Scheurl wrote, a report prevailed, which had been sanctioned by Wimpheling, that Albert Durer, whose reputation throughout Germany was greater than that of any artist of the time, had been the disciple of Schongauer; and Scheurl, a citizen of Nuremberg, anxious to remove the impression that it had been necessary to look for an instructor for him out of his native city, wrote to Albert, desiring his testimony in refutation of what he considered so injurious a report. Albert, in reply, assured him, not only that he had not been the scholar of Schongauer, but that he had never even seen him; although, earnestly desiring that gratification, he had visited Colmar in the year 1492, where he had been kindly treated by Gaspar, Paul, and Louis, the brothers of Schongauer. Martin was no doubt absent from home during Durer's stay at Colmar; and Scheurl, anxious only to establish the fact that Albert had had no other master than Wolgemuth, took, we may suppose, but little pains to ascertain what he considered facts of minor import; and perhaps believing that Schongauer had really died as early as 1486, boldly stated the circumstance as forming a part of Durer's communication; feeling that thereby he should most effectually check all future attempts to ascribe any part of that celebrated artist's professional skill to the supposed tuition of Schongauer.

The inscription of Largkmair informs us, that Martin Schongauer died in the year 1499; but we are still left to enquire in what year he was born. Bartsch observes upon this point, that his portrait, painted in 1483, bears the appearance of a man of thirty-six or, at

the most (tout au plus) of thirty-eight years of age. Judging, however, from the print, engraved from this portrait, and inserted in the 6th volume of Mr. Bartsch's work, I confess that I should be disposed to think, that at the time when it was painted, Schongauer could not have been so old as is here supposed; especially when I bear in mind, that the portrait painters of those early times were not accustomed, like those of the present day, to give to fifty the bloom of fifteen; and that, on the contrary, many of their finest portraits, in consequence of the attention bestowed by them upon those minute details which it is now found better to omit, bear the appearance of considerably greater age than was intended. In support of the truth of this remark, it may be sufficient to refer the collector of prints (for the remark holds good with respect to prints as well as to pictures) to two examples, both by the hand of Albert Durer, and both representing the same person. The prints I mean, are his two portraits of Albert, the Elector of Mentz: I have this moment enquired of a young gentleman, by no means an indifferent observer of works of art, and himself an artist, what age he should ascribe to the person represented in the smaller print;—and his answer is, 'certainly considerably above fifty years:' and yet, upon examining the margin below, we find the following inscription: *Sic · oculos · sic · ille · genas · sic · ora · ferebat. · Anno · etatis · sue* · xxix. The other portrait is in profile, and professes to represent the Elector, *Anno · etatis · sue* · xxxiiii. No one but would take it to be the portrait of a man above sixty!!

I should not, however, have taken this pains to shew that Schongauer could not have been so old as Bartsch supposes, when the above picture of him was painted,* were I not desirous of preparing the way for a piece of testimony, mentioning the year of his birth, which I have chanced to light upon in an obscure corner. In the description of the City of Siena, intended for the use of travellers, and there printed, in 1784, under the title of '*Breve relazione delle cose notabili della Citta di Siena,*' &c. the reader may find,

* The print in fact does not give the idea of a man above thirty.

at p. 205 and following pages, an ample catalogue of the collection of Old Pictures, preserved in the palace of the Spannocchi family. Great part of this collection, the writer states, was acquired by the General Enea Silvio Piccolomini, at the sacking of Mantua in 1663, and more especially from the ducal gallery; and the remainder was got together by the Provost of Trent, his brother. The pictures contained in the catalogue are, he adds, described according to the documents concerning them preserved by the family Spannocchi, with the additional assistance of the notes of D. Girolamo Carli, Secretary of the Academy of Arts and Sciences at Mantua. At page 207, I find the following words: "Ritratto di "BEL MARTINO SCHONGAVER uno de' primi Inventori d'Incisione "in Rame, che nacque nel 1453, e morì nel 1486, fatto da "Alberto Duro suo Scolare." "The portrait of HIPSCH MARTIN "SCHONGAVER, one of the first Inventors of Engraving in Copper, "*who was born in the year* 1453, and died in 1486, painted by "Albert Durer, his disciple." But I think I hear the reader remark, that if we are to give credit to this evidence, we must reject that of Largkmair, in support of which so many arguments have been urged; for it states that Schongauer died in 1486; therein corresponding with the account of Scheurl, and contradicting that of the scholar of Schongauer. The fact, however, I have little or no doubt, is, that the portrait preserved in the Spannocchi family, bears in front of it an *Inscription* containing the name of the person represented and the year in which it was painted, similar to that on the picture in the collection of the Count de Fries; with the valuable *addition*, so common in early portraits, of *the age of Schongauer at the time:* and thus the person who composed the Catalogue of the Spannocchi pictures has been placed in the situation of being not only the *first writer** (certainly the first Italian writer)

* Even Zani, whose work, entirely upon the subject of early engraving, was printed so late as 1811, always styles our artist *Martin Schoen;* and appears moreover to have been entirely ignorant of the time in which he flourished.

to give us the real surname of Martin, but also of being *the only one who has yet ventured to state the precise year in which that artist was born.* The information contained upon this picture I doubt not goes thus far: but of course (the portrait with its inscription having been painted whilst Schongauer was living) it can go no further; and the grounds of the remaining part of the Italian writer's account,—viz. that Schongauer died in the year 1486,—that the "picture was painted by Albert Durer,—and that Albert had been "the scholar of Schongauer,"—must be in part sought in the writings of Lomazzo, Baldinucci, Sandrart, and similar authors; and is for the rest accounted for by the well-known fact, that almost every early German painting, in the collections of Italy, is ascribed to Albert Durer, in the same manner as we in England are accustomed to attribute every dry production of the old Italian schools to the pencil of Andrea Mantegna. I shall conclude by observing, that this argument respecting the period of the birth of Martin Schongauer appears to me to be considerably strengthened by the following fact: Heinecken was in possession of a drawing by his hand, which had formerly belonged to Albert Durer, who had thus written underneath it: "*Diess hat der Hübsch Martin "gerissen im* 1470 *jar, da er ein junger gesell was. Das hab ich "Albrecht Durer erfarn, vnd Im zu Ern daher geschrieben, im* 1517 "*jar.*"* That is to say: "This piece was drawn by Hübsch "Martin in 1470, he being then a youth.† I, Albert Durer, have "been informed of that circumstance, and have written this in his "honor, in the year 1517."

Martin Schongauer enjoyed the reputation of being one of the greatest artists of his time. "His pictures," says Wimpheling,‡ "were anxiously bought up, and transmitted to Italy, Spain, "France, England, and many other parts of the world: and at

* Heinecken, "Neueste Nachrichten," &c. p. 406.

† Bartsch translates it "étant jeune homme."

‡ J. Wimphelingi Rer. German. epitome, cap. LXVII.

" Colmar, in the church dedicated to St. Martin and St. Francis, " there exist altar-pieces by his hand, which the painters, who " flock thither from all quarters, press with eagerness to copy," &c. Sandrart relates, that our artist was upon terms of intimate correspondence with Pietro Perugino, the master of Raffaelle, and that the two friends were accustomed to testify to each other their mutual esteem, by presents from time to time of their original drawings. Nor should the well-known anecdote preserved by Vasari be omitted,—that the great Michelangiolo Buonaroti, when a youth, was so delighted with Schongauer's print of 'St. Anthony tormented in the air by devils,' that he copied it with great diligence in colours.

The works of Schongauer display fertility of invention, and bear evidence, notwithstanding the meagreness of form which pervades the naked parts of his figures, that he was a diligent observer of nature. His draperies are always well cast, and his heads are varied and expressive. By far the greater portion of his engravings are the representations of religious subjects; and these are distinguished by a certain simplicity, joined to a devoutness of character, peculiarly his own. His Angels are graceful beings, the spotless inhabitants of a better world. His Madonnas and other female Saints possess a virgin modesty and an easiness of deportment which render them, although they are not beautiful, particularly captivating. A specimen of this kind, carefully copied from No. 28 of the ensuing Catalogue, is given in the annexed plate, and will, it is trusted, be admitted as justifying the remark.

Bartsch observes of the engravings of Martin Schongauer, that they all of them evince considerable facility in the management of the burin; whence he is of opinion, that he did not apply himself to engraving on copper, for the purpose of impression, until after he had acquired a thorough command of his instrument by the practice of engraving ornaments on plate: for it is said, that he united to the profession of painter that of goldsmith. If the truth of this observation be acknowledged, it will follow, as highly probable

at least, that none of the engravings of Schongauer now known, appertain to a period more remote than about the year 1475. At all events, there seems every reason to believe, that by far the greater portion of them were executed in the last twenty years of the century in which he lived.

The mark used by Martin Schongauer to distinguish his engravings, is, in almost every instance, to be found in the middle of the print at bottom; and it will therefore be unnecessary that we should particularize its situation upon any of the pieces in the course of the following Catalogue, which will be found enumerated with all convenient brevity in the order in which they stand in Mr. Bartsch's work.*

SUBJECTS OF THE NEW TESTAMENT.

1. *The Angel of the Annunciation.* He is standing, and turned towards the right. He has a sceptre in his left hand, and with his right appears giving the benediction. *h.* 6, 5-8ths: *w.* 4, 5-8ths.

2. *The Virgin receiving the Annunciation.* The companion to the last described. She is standing, and turned towards the left, where on the ground is a vase of flowers. Same dimensions.

3. *The Annunciation.* The Virgin is kneeling on the right, and behind her, on the left, is the Angel, also kneeling; although, in consequence of the high point of sight chosen by the artist, his figure has somewhat the appearance of flying. A vase, containing a lily, stands in the fore-ground on the left, and in the sky above is the Almighty, surrounded by rays of glory. *h.* 6, 3-8ths: *w.* 4, 3-8ths.

Israel Van Mecken copied this print, leaving out the garland on

* It is proper also that the reader should here be made aware, that with a view, as far as possible, to keep our volume within a reasonable bulk, the dimensions of the different pieces mentioned in our Catalogues, (always given in English inches, or parts of inches) will in future be expressed in figures only;—and that the letter *h* will be substituted for the word *Height*, and the letter *w* for *Width*.

the angel's head; it was likewise copied by an ancient artist, who marked with a W; and also, though upon a smaller scale, by an anonymous artist, who added the date 1485, (the figures reversed). This copy, which proves by the date upon it that Schongauer's print was executed before 1485, measures 3 inches 5-8ths in height, by 2 inches 5-8ths in breadth, and is in the British Museum.

4. *The Nativity.* The Madonna is on her knees in the middle of the print adoring the Infant, who is lying before her on the ground. Joseph, holding a lantern, is on the left; and through a door, on the same side, are seen three shepherds. In the air on the right are three angels, holding a scroll; and below on that side are the ox and the ass. *h.* 10, 1-8th: *w.* 6, 5-8ths.

The ancient engraver, or rather perhaps I might say, one of the ancient engravers, who marked with a W,* copied this piece. It was also copied, with some variations, by an anonymous artist; and also, with greater alterations, by *Nicoletto da Modena.*

5. *The Nativity.* The Madonna, as in the last-described piece, is represented kneeling, and adoring the Infant Jesus, who is lying on the ground. Behind are the ox and the ass; and in the back-ground, on the left, is seen Joseph, accompanied by a female. In the sky, towards the left, are three little angels, whose bodies terminate in the tails of birds, holding a scroll. *h.* 6, 1-4th: *w.* the same.

Israel Van Mecken, and two other ancient engravers, copied this piece.

6. *The Adoration of the Magi.* The Madonna is seated, with the Infant on her lap, on the left. One of the kings is on his knees before him. The two others with their attendants are behind on the right. *h.* 10, 1-8th: *w.* 6, 5-8ths.

* Mr. Bartsch ascribes all the early German engravings marked with a W, to one artist; but I think their difference of style justifies our concluding, that there were at least two ancient engravers who used that initial, if not indeed more. I shall have occasion, however, to speak somewhat more at large upon the subject in a future page of this chapter.

Bartsch informs us, that *retouched* impressions of this engraving exist, bearing the date 1482.

7. *The Flight into Egypt.* The Ass, bearing the Madonna with the Infant on her lap, is turned towards the right. Behind on the same side is Joseph, who is represented pulling down and gathering dates from a palm-tree; assisted in the operation by five little angels. The design is upon the whole an extremely beautiful one, though the ass is too small for his load. *h.* 10: *w.* 6, 1-half.

There is an anonymous copy of this piece, in a reverse direction.

8. *The Baptism of Christ.* Jesus is standing up to his legs in the river Jordan. John kneels on the bank on the left, and on the right stands an angel, holding a linen cloth. The half figure of the Almighty, with the Holy Spirit, is represented in the sky. *h.* and *w.* 6, 1-8th. Of this piece Bartsch mentions an anonymous copy, of somewhat smaller dimensions, in a reverse direction.

9—20. THE PASSION OF CHRIST. A set of twelve prints, each measuring 6, 1-half in height, by 4, 1-half in width.

9. *Christ praying on the Mount of Olives.* 10. *Christ taken in the Garden.* 11. *Christ brought before the High Priest.* 12. *The Flagellation.* 13. *Christ crowned with thorns.* 14. *Christ before Pilate, who is represented washing his hands.* 15. *Christ presented to the People.* 16. *Christ bearing his Cross.* 17. *The Crucifixion.* 18. *The Entombment of Christ.* 19. *Christ's Descent into Limbo.* 20. *The Resurrection of Christ.**

This series, as has been already stated, was copied by the ancient engraver who used the mark . It was also copied by one

* The reader will observe, respecting our catalogues of the old German artists, that where the subject of an engraving is of that nature, that the piece cannot be mistaken, (as is the case with the above pieces of the Passion,) we have judged it sufficient to give its title and measurement. It has been necessary for us to be more particular in our descriptions of the endless varieties of engravings representing Madonnas, and other similar devotional subjects, which could not otherwise be so readily distinguished from each other.

of the artists who marked with a W; and by the artist who used the initials I. C. Some of the pieces appear also to have been copied by other old engravers.

21. *Christ bearing his Cross.* This piece, which contains upwards of thirty figures, merits perhaps to be considered upon the whole as the artist's most capital production. It measures 17 in. in width, by 11, 1-4th in height. It was copied by Israel van Mecken; by one of the artists who marked with a W; and by the engraver who used the initials I. C.

22. *Christ on the Cross.* St. John is represented supporting the Virgin, on the left of the print; and on the right is a warrior, leaning with his left hand upon a large sword, and pointing with his other hand to Christ. *h.* 4, 1-4th: *w.* 2, 7-8ths.

23. *The same subject, differently treated.* The Madonna stands on the left, and on the right is St. John. *h.* 4, 5-8ths: *w.* 3, 1-4th.

This piece was copied by the artist who marked with a W.

24. *The same subject.* At the foot of the cross is St. John, supporting the Madonna. On the right are the soldiers parting the vestments of our Saviour. *h.* 7, 3-4ths: *w.* 6.

25. *The same subject.* The Madonna stands on the left, and St. John on the right. Above are three angels, with chalices, catching the blood that drops from the side and the hands of Christ. *h.* 11, 3-8ths: *w.* 7, 1-half.

26. *Christ, in the habit of a gardener, appearing to Mary Magdalen.* *h.* 6, 3-8ths: *w.* 6, 1-4th. Of this piece there exist two copies, one of which bears the mark of Schongauer.

MADONNAS, SAINTS, AND OTHER DEVOTIONAL SUBJECTS.

27. *The Madonna, standing with the infant Christ in her arms.* *h.* 3, 1-half: *w.* 2, 3-8ths. There exists a copy of this piece, also bearing the mark of Schongauer.

28. *The Madonna, standing and seen in front, with the Infant in her arms:* the piece, of which a copy has already been given. *h.* 6, 7-8ths: *w.* 4, 7-8ths.* It was also copied by van Mecken.

29. *The Madonna, a half figure, with the Infant seated on a cushion, holding a pear in his right hand, and on his left a parrot.* *h.* 6, 1-4th: *w.* 4, 1-4th. This piece was copied by the master who marked with a W; and also, with a trifling variation, in a reverse direction, by an anonymous artist.

30. *The Madonna, seated on a bank, with the Infant on her lap, who extends his arms towards an apple which she presents to him.* *h.* 4, 5-8ths: *w.* 3, 1-4th.

31. *The Madonna, a half figure, upon a crescent, with the infant Christ in her arms, and two angels holding a crown over her head:* a very beautiful print. *h.* 6, 3-4ths: *w.* 4, 1-4th.

32. *The Madonna, seated on the ground, with the Infant on her lap.* The back-ground represents a court, surrounded by a wall. *h.* 6, 5-8ths: *w.* 4, 3-4ths. This piece was copied by Israel van Mecken.

33. *The Death of the Virgin.* *h.* 10: *w.* 6, 5-8ths.

The same composition was also engraved by an ancient artist, who calls himself *Wenceslaus of Olmutz,* and dates his print 1481. It is not, I think, quite so certain as Mr. Bartsch supposes, that the print by Wenceslaus is the copy, and that of Schongauer the original. Schongauer's print was however certainly copied by Israel van Mecken, and also by the engraver who marked his prints A G.

34—45. *The Apostles.* A set of twelve pieces, each measuring, *h.* 3, 1-half: *w.* 2. This series, also, was copied by Israel van Mecken, and two or three other old engravers.

46. *St. Anthony the Hermit, standing.* He has a bell, and a staff surmounted by a double cross, and at his feet is the pig. *h.* 3, 1-half: *w.* 2, 3-8ths. Of this piece there are two or three copies.

47. *St. Anthony, tormented in the air by Devils.* This piece is one

* The impression from which Bartsch described this print, was probably cut considerably at the sides as well as at top. That before me is of full the above dimensions.

of the most interesting of Schongauer's productions; being the same which Michelangiolo copied with great diligence in colours, when a youth. *h.* 12, 1-half: *w.* 9, 1-8th. Of this engraving also there exist two or three old copies.

48. *St. Christopher, carrying the infant Christ across the river.* *h.* 6, 3-8ths: *w.* 4, 3-8ths. Of this piece Bartsch mentions two old copies.

49. *St. Stephen, standing, with the stones with which he was killed in his tunic, and a palm in his hand.* *h.* 6, 1-4th: *w.* 4, 1-half.

50. *St. George on horseback, combating the Dragon.* *w.* 3: *h.* 2, 3-8ths. Of this piece Bartsch notices two old copies.

51. *The same subject, differently represented.* A circle, diameter 3, 3-8ths.

52. *The same subject, differently composed.* This piece, Bartsch observes, is incontestably by Schongauer, and is the only one by him which bears not his mark. *h.* 6, 5-8ths: *w.* 4, 1-half.

53. *St. James the Elder, the Apostle and patron Saint of Spain, assisting the Christian Army against the Saracens.* *w.* 17: *h.* 11, 1-half.

54. *St. John the Baptist, with the Lamb of God upon his book.* *h.* 6: *w.* 4, 1-8th.

55. *St. John the Evangelist, writing his Revelations in the Isle of Patmos.* *h.* 6, 3-8ths: *w.* 4, 1-half. There exist two old copies of this engraving.

56. *St. Lawrence, standing, with the palm of martyrdom, and the grid-iron.* *h.* 6, 3-8ths: *w.* 4, 1-half. Israel van Mecken copied this piece.

57. *St. Martin, dividing his mantle, in order to give part of it to a beggar.* *h.* 6: *w.* 4, 1-8th. Van Mecken also copied this piece.

58. *St. Michael, piercing the Dragon, which is under his feet.* *h.* 6, 3-8ths: *w.* 4, 1-half. There exist two old copies of this piece.

59. *St. Sebastian.* He is represented naked, tied to a tree, and pierced with arrows. *h.* 6, 1-8th: *w.* 4, 3-8ths. Of this piece likewise there are two or three old copies. It was also copied by Strutt, in his Dictionary.

60. *The same Saint:* the figure somewhat different. *h.* 2, 3-4ths: *w.* 1, 3-4ths.

61. *An unknown Saint, in an episcopal habit.* *h.* 3, 1-half: *w.* 2, 3-8ths. There is a copy of this piece marked with a W.

62. *S. Agnes, with a palm and a book, and the Lamb at her feet.* A very beautiful figure. *h.* 6: *w.* 4. Israel van Mecken copied this piece, with a small variation in the dress of the head; and his print was copied by Strutt, in his Dictionary.

63. *S. Barbara, holding a book.* A tower is on the left. *h.* 3, 7-8ths: *w.* 2, 3-8ths. This piece likewise was copied by van Mecken, and also by two anonymous artists.

64. *S. Catharine, seen in front, holding a sword, with the broken wheel at her feet.* *h.* 3, 7-8ths: *w.* 2, 1-4th. This print also was copied by Van Mecken.

65. *The same Saint, seen in a three-quarter view, and turned towards the right.* *h.* 5, 3-4ths: *w.* 4.

66. *S. Veronica, standing and seen in front, and holding the Sudarium, on which is expressed the face of Christ.* *h.* 3, 1-half: *w.* 2, 1-4th. Of this piece there exists a copy, bearing the mark of Schongauer.

67. *The infant Saviour, standing, holding the globe in the left hand, and with the right giving the benediction.* *h.* 3, 1-half: *w.* 2, 3-8ths. Of this piece there is a copy by Israel van Mecken.

68. *Christ, standing and seen in front, giving the benediction with his right hand, and with his other hand holding a scroll.* *h.* 3, 3-8ths: *w.* 2, 3-8ths.

69. *Christ, naked and crowned with thorns, supported on the left by St. John, and on the right by the Virgin Mary;* half-length figures seen through a gothic arch. *h.* 8, 3-4ths: *w.* 6, 3-8ths. In the first impressions of this piece the mark of the artist is found near the margin of the print at bottom. It was afterwards erased, and re-engraved higher up. This subject was also engraved, with some variations, by one of the ancient artists, who marked with a W; and it appears to me far from certain that his print may not be the original.

70. *The Almighty, seated on a throne, under a canopy supported by*

two Angels. He has a globe and a sceptre, and appears giving the benediction. *h.* 6, 5-8ths: *w.* 4, 3-4ths. Of this piece there exists a copy, by the artist before mentioned, who used the gothic initials *a. g.*

71. *The Madonna, seated on a throne, on the right hand of the Almighty:* behind the throne is a group of three angels in adoration. A very beautiful print. *h.* 6, 3-8ths: *w.* 6.

72. *God crowning the Madonna, who is on her knees before him.* An angel is seen behind, towards the left, placing a cushion by the side of the Almighty for the Virgin to sit on. *h.* 6, 3-8ths: *w.* 6, 1-8th.

73—76. *The symbols of the Evangelists.* Four circular pieces, each 3, 1-half in diameter.

77—81. *The five Wise Virgins.* The figures are in a standing posture. Each has her lamp burning, and wears a garland of flowers. These pieces measure, *h.* 3, 3-4ths: *w.* 3, 1-4th.

82-86. *The five Foolish Virgins, with their Lamps extinguished.* At the feet of each is a garland. Same dimensions.

Israel van Mecken and two other old engravers copied these ten pieces.

87. *One of the Foolish Virgins.* A half-length figure. *h.* 5, 7-8ths: *w.* 4, 1-4th.

FANCY SUBJECTS, ANIMALS, ORNAMENTS, &c.

88. *A Peasant going to join the army, and leading his horse, on which is seated his wife with her child behind her.* *h.* 7: *w.* 6, 1-half.

89. *A Peasant driving an ass, followed by its foal.* *w.* 5: *h.* 3, 3-8ths. Israel van Mecken copied this piece.

90. *Two Men, one of them wearing a sabre, walking towards the left.* *h.* 3, 1-half: *w.* 1, 7-8ths.

91. *Two young Goldsmith's Apprentices, fighting.* *w.* 3: *h.* 2, 3-8ths.

92. *An Elephant, with a tower on its back, walking towards the left.* *w.* 5, 3-4ths: *h.* 4, 1-4th.

93. *A monstrous Quadruped, with the fore part of an eagle and the hinder parts of an ox.* *h.* and *w.* about 4 inches. Israel van Mecken copied this piece.

94. *A Doe and its young one.* *w.* 3, 7-8ths: *h.* 3.

95. *A Boar, and a Sow with its young ones.* *w.* 3, 3-4ths: *h.* 2, 3-4ths.

96—105. *A set of ten circular engravings, 3 inches in diameter, each representing a figure holding an escutcheon with armorial bearings, with the exception of two of them, in each of which are two escutcheons.*

106. *A design for a crosier, within the upper part of which are represented the Madonna and Child, and two Angels playing on musical instruments.* A most beautiful print. *h.* 11, 1-4th: *w.* 5, 1-8th.

107. *A design for an Incensory, ornamented with several figures of Angels.* This also is a very beautiful print. *h.* 11, 1-4th: *w.* 8, 1-8th.

108. *An ornament of foliage, with at bottom an owl devouring a small bird.* *h.* 5, 3-4ths. *w.* 4. The same was also engraved by F. van Bocholt. See p. 634. No. 38*.

109. *Another piece of ornamental foliage.* *h.* 5: *w.* 2, 7-8ths.

110. *Another of ornamental foliage.* *h.* 5, 3-8ths: *w.* 3, 1-half.—111. *Another.* *h.* 5: *w.* 3, 1-half.—112. *Another.* *h.* 4, 1-4th: *w.* 2, 3-4ths.—113. *Another.* *w.* 6, 1-4th: *h.* 4, 1-4th.

114. *Another—in which are introduced two parrots and four other birds.* *w.* 6: *h.* 4, 1-8th.

115. *Another, in which is introduced the Hop-plant.* Bartsch says, erroneously, the Mulberry. *w.* 4, 3-4ths: *h.* 3, 3-8ths.

116. *Another piece of ornamental foliage.* *w.* 2, 7-8ths: *h.* 2, 1-4th.*

* The Catalogue above given, contains the whole of the pieces believed by Mr. Bartsch to have been engraved by the hand of Martin Schongauer, and probably all the known engravings that do properly appertain to him. For a description of some others which, although they bear the mark of Schongauer, are supposed, at most, to have been engraved by inferior and unknown artists after his designs, the reader is referred to p. 166 and seq. of the 6th vol. of the 'Peintre Graveur.'

ISRAEL VAN MECKEN.

Of the numerous engravings which we have now to describe, two only appear to bear the name of Israhel van Mecken at length: all the others are marked either with the name Israhel only, or the simple initial I, or with the letters I. M. or I. V. M. or thus: Israhel V. M. and always in gothic characters.

Heinecken (Idée Générale, &c. p. 226) mentions a tradition of which he was informed at Bocholt, that two artists of the same name and surname resided there in the fifteenth century; the one the father, and the other the son; and that the former was by profession a goldsmith,—the latter, a painter. The truth of this tradition, so far as relates to the existence of the two Israels, seems to be confirmed by the two engraved portraits, Nos. 1 and 2 of the following Catalogue, and is indeed universally acknowledged: but Bartsch and Zani are of opinion, that either Heinecken, or his informant, was somewhat mistaken as to the remainder; and that the elder Israel was the painter, and the younger the goldsmith.

Heinecken has no doubt that many of the earlier and more gothic pieces, bearing the above marks, were engraved by the elder Israel; and Zani goes much further. He is fully persuaded ('Materiali,' &c. p. 9 et seq.) that the engravings marked with the name Israhel only, or with an I. or an I. M. were all of them executed by the father; and that those marked Israhel V. M. or I. V. M. are the work of the son.

Bartsch, on the contrary, ('Peintre Graveur, tom. vi. p. 184 et seq.)

insists, that although the numerous pieces, bearing one or another of the above marks, are not all of equal merit as respects the mechanism of engraving, (some of them bearing evidence that they were the productions of youth, others of more matured talents) still they nevertheless display so marked a resemblance of style, both as to design and execution, as to render it impossible for any one comparing them with each other not to feel persuaded that the whole are the works of one and the same master.

In illustration of his opinion, that there is not the smallest ground for the distinction attempted to be established by Zani, and founded upon the variation in the marks upon these prints, Mr. Bartsch cites, as examples which, he says, no one can hesitate to recognize as productions of the artist's youth, the following pieces of his Catalogue, viz. No. 5. *The Annunciation,* marked I. M. 6. *The Nativity.* I. M. 9. *The Dance of the Daughter of Herodias,* marked Israhel A. M. 10—21. *The Passion of Christ.* I. M. 47. *The Madonna of the Immaculate Conception.* Israhel A. M. 87. *St. Anthony.* I. A. M. 139. *Christ between the Madonna and St. John.* I. A. M. and Nos. 150 to 157. *the eight plates, containing each six small circles,* and marked Israhel. Israhel A. M. or I. A. M. Whereas the following, he thinks, evince themselves, beyond a doubt, the productions of a more experienced master: viz. 22, *Christ bearing his Cross,* marked I. M. 23. *The same subject,* copied from Schongauer. I. M. 30—41. *The Life of the Madonna.* Israhel A. M. 46. *The Madonna and Child.* I. M. 124. *St. Catherine.* I. M. 137. *Christ standing in his Sepulchre, with the instruments of his Passion.* I. M. and 143. *Christ standing, giving the benediction.* I. M.

With all due respect to Mr. Bartsch, who, I doubt not, has paid great attention to the subject, I am obliged to confess that I differ very materially with him in opinion, upon all those points which he has considered so self-evident. In the first place, I can by no means admit that the style of execution in all these engravings is so strictly conformable, as to render it impossible to be believed that they were not all the work of one artist. Secondly, I deny that all

the pieces named by him in the first of the above lists, bear evident appearance of having been the productions of the artist's youth. One of them, on the contrary, especially 'The Dance of the Daughter of Herodias,' (and I have not a present opportunity of examining some of the others), so far from bearing the appearance of a juvenile production, is, I maintain, in every respect, one of the best, nay, perhaps, on the whole, the most beautiful print the artist ever produced. The series Nos. 30—41, representing 'the Life of the Madonna,' I do indeed agree with him in believing to have been some of the artist's last productions; but in the two pieces, No. 5 and No. 46, both of them copies from Schongauer, and both now before me, I cannot perceive sufficient difference in point of merit, to justify the opinion that any very considerable length of time elapsed between the execution of the one and the other; although I should so far agree with Mr. Bartsch, as somewhat to ascribe priority of date to the former. As for the 'Christ standing in the Sepulchre,' No. 137, it has, I think, no claims to superiority of execution over even the worst of the pieces enumerated in his first list. But although I cannot join in opinion with Bartsch, that it appears at all certain that these pieces were all executed entirely by one hand, and rather incline to think with Heinecken and Zani, that both the Israels practised engraving, and moreover, that the plates marked J. V. M. or Israhel. V. M. were the last executed, and especially the work of the Son; still I cannot go the length of the last-mentioned writer, in ascribing all those marked Israhel, or J. M., exclusively to the Father. For of the forty pieces in the ensuing Catalogue, which were copied from the originals of Martin Schongauer, (who must have been greatly the junior of the Elder Israel), almost the whole are marked with the initials J. M. only; and indeed out of the two hundred and twenty engravings which that Catalogue, altogether, contains, not more than about sixty bear the mark J. V. M. or Israhel V. M.

Upon the whole I think it probable, that the *Elder Israel* was an engraver as well as a painter, and that he began to practise the art

of Chalcography immediately after the ancient artist who used the initials E·S· had set the example; that is, about the year 1465: that, finding his labours in this way well repaid, he, as his son grew up, taught him the art; and that the father and the son continued to work together, often, in all probability, upon the same plates, until the death of the former. The *Younger Israel* then of course became the heir to his father's property, and, amongst the rest, to his numerous stock of engraved plates: and it perhaps then first suggested itself to him, to prefix the honorable monosyllable *Van* to his surname; which mode of subscribing his name he ever afterwards adopted, in marking the plates engraved by him. But, besides the plates which he himself engraved after his father's death, he was also the proprietor, as has been said, of those more numerous ones which had been executed by them both, before that period. The demand for impressions of some of these was so great, as to induce him to retouch those plates, worn by frequent printing, in order to their republication; and upon such republication, where the alteration could be effected with ease, he changed the original mark of I. M. into I. V. M.* as he did also, we have seen, the mark of *Francis van Bocholt*, upon certain plates of that artist which had fallen into his hands.

Of the periods of the birth or death of the Elder Israel, no record whatever appears to exist. Heinecken (Idée Générale, &c. p. 226) states the son to have died at Bocholt so late as 1523; but it is probable the figure 2 was an error of the press. De Murr

* In the *first impressions* of the two plates, Nos. 156 and 157, for example, each containing six small circular representations, the mark is I. M. In the *second and retouched impressions* it is I. V. M. These two instances are surely sufficient to shew that the different marks I. M. and I. V. M. are not to be considered as merely capricious varieties, used by the artist hap-hazard.—In fact, after repeated comparison of a considerable number of the pieces marked I. V. M. or Israhel. V. M. with many of those marked I. M. I have little doubt that all the pieces marked I. V. M. or Israhel V. M. are posterior, in point of date, to the others, although they are not always preferable as works of art.

(Journal, tom. xi. p. 233) places his death in 1503; giving as his reason, that *the last plate engraved by him is dated in* 1502. De Murr, however, does not appear to have mentioned by what means he ascertained that the engraving dated 1502, (the only one by Van Mecken that bears any date at all), was the artist's last production;* and his readers were surely entitled to some more satisfactory authority for that statement than a simple expression of his belief. It is probable, nevertheless, that De Murr was guided, in the above date, by better evidence than he has been at the pains to mention; since that date happens exactly to correspond with a document preserved in the British Museum, which, although not an original document, bears every appearance of being an authentic drawing, carefully copied from a monumental tablet of brass. The tablet itself may in all probability be still found in some church at Bocholt; and as a means of facilitating such discovery, the drawing has been exactly copied, upon a reduced scale, in the annexed plate. The drawing is sixteen inches high and eleven inches and three quarters wide. The inscription around it is as follows:

Indē iaer unses heeren m : v̊ : ēn : iij. up : sinte mertijns : avent : starf de : erber : meister, Israhel : vā mecknē : sij̄ : siele : roste, in : vrede.

That is to say: 'In the year of our Lord one thousand, five hundred, and three, on the fifteenth of March, in the evening, died the worthy Master Israhel van Mecknen: may his soul rest in peace!'

Bartsch observes generally of the engravings of Van Mecken, that they possess all the gothic character of the age, without one beauty. Many of them, surely, do not merit so great a reproach; although their style of design, it must be confessed, is sufficiently barbarous. The following small specimen of the artist's talents

* So I learn from Bartsch, Note 4, vol. vi. p. 198, of his 'Peintre Graveur.'

Gnad vnd ainen ewigen leben.

Der aller milten schöpfer

Jesus Christus, der hymel vnd erden

mechtig ist, welle volsein, diese

is, perhaps, of itself, enough to shew that Mr. Bartsch's censure is unjustifiably severe.

We shall enumerate the pieces contained in Bartsch's Catalogue of Van Mecken with all possible brevity; referring the reader, for a more detailed description of most of them, to the 'Peintre Graveur.'

PORTRAITS.

1. *The Portraits of the elder Israel and his Wife.* In the margin at bottom is inscribed: *Figuracio facierum · Israhelis · et · Ide · eius Uxoris.*—I. V.M. *w.* 6, 7-8ths: *h.* 5.

The grounds upon which Zani and Bartsch agree in considering the above the portrait of the Elder Israel, and the following that of the Younger, in opposition to the opinion of Heinecken, are, I think, satisfactory.

2. *The Portrait of Israel the Younger.* He has a long beard and a turban. The margin is inscribed: *Israhel van Meckenen Goltsmit.* *h.* 8, 1-8th: *w.* 5, 1-4th.

SUBJECTS FROM THE OLD AND NEW TESTAMENT.

3. *Sampson killing the Lion.* I. M. *h.* 5, 3-8ths: *w.* 4, 1-8th.

4. *Judith.* She is putting the head of Holofernes into a sack,

held by her servant. In the distance on the left is the battle of the people of Bethulia with the Assyrians. *Israhel V. M.* *w.* 11,1-half: *h.* 8, 1-half.

5. *The Annunciation.* A copy from Schongauer's print, (No. 3.) I. M. *h.* 5, 1-4th: *w.* 4, 1-4th.

6. *The Nativity.* Also a copy from Schongauer. (No. 5.) I. M. *h.* and *w.* 6, 1-8th.

7. *The Adoration of the Magi:* marked *Israhel.* In the margin at bottom is inscribed: *Jesus · Maria · Jaspar · Melchior · Baltasar.* *h.* 5, 5-8ths: *w.* 3, 5-8ths.

8. *The Decollation of St. John the Baptist.* I. M. *h.* 8, 1-4th: *w.* 6, 1-8th.

9. *The Dance of the Daughter of Herodias.* I have already spoken of this print, which represents a composition of many figures, dressed in the costume of the fifteenth century. *Israhel V. M.* *w.* 12, 1-half: *h.* 8, 1-half.

10—21. *The Passion of Christ.* A set of twelve prints, each measuring about 8, 1-4th in height, by 5, 3-4ths in width. They are some of the artist's most barbarous productions, and are marked I. M.

10. *Christ washing his Disciples' feet.* 11. *Christ taken in the Garden.* 12. *Christ carried before the High Priest.* 13. *The Flagellation.* 14. *Christ crowned with Thorns.* 15. *Christ carried before Pilate.* 16. *Christ presented to the People.* 17. *Christ bearing his Cross.* 18. *The Crucifixion.* 19. *The dead Body of Christ, surrounded by his Disciples.* 20. *The Resurrection.* 21. *Christ with the two Disciples at Emmaus.*

22. *Christ bearing his Cross.* I. M. *w.* 7, 7-8ths: *h.* 5, 1-half.

23. *Christ bearing his Cross.* A copy from Schongauer, (No. 21.) I. M. *w.* 16, 5-8ths: *h.* 11.

24. *Christ taken down from the Cross:* marked *Isrl.* *h.* 8, 7-8ths: *w.* 6, 3-4ths.

25. *The same subject, differently represented.* I. V. M. *h.* 11, 1-8th: *w.* 8, 1-8th.

26. *Christ on the Cross, with, below, the Madonna and St. John.* I. M. *h.* 3, 7-8ths: *w.* 2, 1-4th.

27. *The same subject.* I. M. *h.* 8, 1-4th: *w.* 5, 3-4ths.

28. *The same subject, with the addition of four Angels, receiving in chalices the blood of Christ.* Mark, *Israhel V. M. h.* 10, 1-4th: *w.* 7, 1-8th.

29. *Another, of Christ on the Cross, with, below, the Madonna and St. John. Israhel. M. h.* 10, 1-half: *w.* 7, 1-4th.

29*. *The Descent of the Holy Ghost upon the Madonna and the Apostles.* Mark, a gothic M, with the name *Israhel.* This piece is in the British Museum, and is a copy in a reverse direction from No. 27 of the engravings of the ancient artist who used the initials E·S. *h.* 7, 1-8th: *w.* 4, 1-half.

MADONNAS, SAINTS, AND OTHER DEVOTIONAL PIECES.

30—41. *The Life of the Virgin.* A set of twelve prints. *h.* 10, 1-8th: *w.* 7, 1-8th. Each of these pieces is marked on the margin at bottom, *Israhel.* V. M. The last of the series is inscribed *Israhel. V. M. tzu boeckholt.* One of them, *the Marriage of the Virgin,* has, in addition, the name of the artist engraved upon the altar therein represented, thus: ISRAEL VA(n) MECKEN.

30. *The High Priest refusing the offering of Joachim.* 31. *The birth of the Virgin.* 32. *Her Presentation in the Temple.* 33. *The Marriage of the Virgin.* 34. *The Annunciation.* 35. *The Nativity of Christ.* 36. *The Adoration of the Magi.* 37. *The Circumcision of Christ.* 38. *The Massacre of the Innocents.* 39. *Christ disputing with the Doctors.* 40. *The Death of the Virgin.* 41. *The Coronation of the Virgin,* who is represented kneeling in the middle of the print.

42. *The Madonna, seated with the infant Christ on her lap.* She is surrounded by rays of glory, and wears a crown. Under her feet is a crescent, and in the margin at bottom is a long prayer: *Ave sanctissima maria,* &c. I. M. *h.* 3: *the margin* 1, 1-8th: *w.* 3.

43. *The Madonna, seated on a throne, giving suck to the Infant.* I. M. *h.* 4, 1-8th: *w.* 3, 1-8th.

44. *The Madonna, seated with the Infant on her lap, to whom she presents an apple.* I. M. *h.* 4, 3-4ths: *w.* 3, 1-4th.

45. *The Madonna, standing with the Infant in her arms.* A copy, in a reverse direction, from Schongauer. (No. 28.) I. M. *h.* 6, 1-half: *w.* 4, 3-8ths.

46. *The Madonna with the Infant in her lap.* A copy from Schongauer, (No. 32.) I. M. At bottom is an inscription: *Ave potentissima Maria,* &c. *h.* 6, 1-half: *w.* 4, 1-half.

47. *The Virgin, a half-length figure, with the Infant in her arms, and two Angels holding a crown over her head. Israhel. V. M.* *h.* 6, 5-8ths: *the margin* 1, 1-4th: *w.* 4, 7-8ths.

48. *The Virgin of the immaculate Conception.* She is standing on a crescent, enveloped in a glory of rays, and surrounded by seven stars, and five Angels bearing the instruments of the Passion. Below are a Pope, a Cardinal, a Bishop, a King, and other figures. This piece is marked: *Israhel V. M. bocholt.* In the margin is a long inscription: *Quicunque psalterium virginis marie dixerit,* &c. *h.* 10, 3-4ths: *w.* 7, 1-half.

49. *The Virgin, standing on a Crescent, with the Infant on her left arm, and in her right hand a crucifix.* Two Angels hold a crown over her head; two others play on the guitar and on the regals; and below are the Arch-angels Gabriel and Michael, each combating a demon. The margin at bottom is thus inscribed: *omnes maculavit adam preter me et matrem meam. Olim prevalui in evam nec suppeditor per mariam. Israhel V. M.* A° 1502. This engraving, as has been observed, is the only one by the artist bearing a date. *h.* 11, 5-8ths: *the margin,* 1-4th: *w.* 7, 7-8ths.

49*. *The Virgin, seated, with the Infant in her arms, and Joseph behind, on the right, asleep.* In the fore-ground on the left is a butterfly. Bartsch does not appear to have seen this print, which is a copy, in a reverse direction, from one of the early engravings of Albert Durer. *Israhel. V. M.* *h.* 9, 1-4th: *besides margin,* 3-8ths: *w.* 7, 1-4th.

50. *The Death of the Virgin.* A copy from Schongauer. (No. 33.) *Israel V. M.* *h.* 9, 3-4ths: *w.* 6, 5-8ths.

51—63. *Christ and the twelve Apostles.** A set of thirteen pieces, marked I. M. *h.* 3, 3-4ths: *w.* 2, 5-8ths. The Apostles are copies from the engravings of Schongauer; Nos. 34—45.

64—78. *Christ, the Madonna, the twelve Apostles, and St. Paul.* A set of fifteen pieces. The figures are represented standing in gothic niches. The Christ and the Madonna are marked, *Israhel V. M.* the others, *I. V. M.* *h.* 7, 7-8ths: *w.* 3, 7-8ths.

79—84. *The twelve Apostles, half figures in niches, two on each plate,* with, under each figure, a portion of the Creed, in Latin. A set of six pieces. I. M. *h.* 8, 1-8th: *w.* 5, 3-4ths.

85. *St. Anthony,* with a book, and a staff surmounted by a cross, and under his feet a Demon. *Anthonius sanctus.* I. M. *h.* 5: *w.* 3.

86. *St. Anthony,* with a staff, trampling three Demons under his feet. *S. Anthonius.* Mark, *Israhel.*

87. *St. Anthony tormented in the Air by Devils.* A copy, in a reverse direction, from Schongauer. (No. 47.) *I. V. M.* *h.* 11: *w.* 8, 5-8ths.

88. *St. Augustine,* with a crozier in his left hand, and in his right a heart pierced with two arrows. *S. Augustinus.* I. M. *h.* 5, 1-8th: *w.* 2, 3-4ths.

89. *St. Cornelius,* with the papal tiara on his head, and a cross in his right hand. *S. Cornelius.* I. M. *h.* 4, 3-4ths: *w.* 2, 7-8ths.

90. *St. Christopher, carrying the Infant Christ over the river.* I. M. *h.* 6, 3-8ths: *w.* 4, 1-4th.

91. *The same subject, differently represented.* In the margin is the mark I. V. M. and an inscription: *Christoferi. sancti. faciem,* &c. *h.* 7, 7-8ths: the margin, 1-half an inch: *w.* 5, 3-4ths.

92. *St. Dominick,* with a book and a staff, and at his feet a dog with a torch. *S. Dominicus.* I. M. *h.* 5: *w.* 2, 7-8ths.

* It may be proper to observe of the following single figures of Saints, that they are to be considered as standing figures, if nothing to the contrary be expressed.

93. *St. Stephen,* with a book, and the palm of martyrdom, and the stones with which he was killed gathered in his tunic. I. M. *h.* 6, 3-8ths: *w.* 4, 1-half.

94. *The stoning of St. Stephen.* I. M. *w.* 7, 7-8ths: *h.* 6.

95. *St. Foist,* dressed in a Pilgrim's habit, with a staff in his left hand, and in his right a crown. *S. Foist.* I. M. *h.* 4, 7-8ths: *w.* 3.

96. *St. Francis,* with a crucifix in his right hand. *Sanctus Franciscus.* I. M. *h.* 4, 7-8ths: *w.* 2, 7-8ths.

97. *St. Francis on his knees, receiving the Stigmates. Israhel V. M. h.* 6, 3-8ths: *w.* 4, 1-half.

98. *St. George on horseback, combating the Dragon.* This is certainly one of the earliest engravings of the artist, and is very much in the style of the ancient engraver who used the initials E·S· especially in the trees in the back-ground. The name *Israhel* is inscribed in large gothic characters. A circle, diameter 6, 3-4ths.

99. *The same subject, differently represented.* Marked I. V. M. over the mark of *F. von Bocholt.* See p. 633, (No. 33.)

100. *Christ appearing to St. Gregory during the celebration of Mass.* I. M.. In the margin is inscribed: *Adoremus te Christe,* &c. *h.* 4, the margin, 1-4th: *w.* 3.

101. *The same subject, differently composed.* I. M. *Bocholt.* In the margin is an inscription: *Quicunque devote septem orationes,* &c. *h.* 7, 7-8ths: the margin, 5-8ths: *w.* 5, 5-8ths.

102. *The same, differently represented.* I. V. M. In the margin is an inscription: *Quociens qis coram,* &c. *h.* 17, 1-4th: *w.* 11, 1-half.

103. *St. John the Evangelist,* walking towards the left, and reading. On the ground, on the left, is an eagle with a scroll in its beak, whereon is inscribed: *Sanctus Johannes, Israel fecit.** *h.* 5, 3-4ths: *w.* 3, 3-4ths.

* "Ce morceau," says Bartsch, "étant "*different, par la taille,* des autres estampes "d'Israël, nous n'osons pas le garantir comme "production de ce maitre, quoiqu'il porte "son nom. Si toute fois il est de lui, on "peut le considérer comme un de ses premiers essais. Il l'a gravé d'après l'estampe "du Graveur de l'an 1466. (No. 65.) dont "il diffère, 1mo. en ce que le Saint n'a qu'une "simple auréole, sans rayons: 2do. en ce

104. *St. Jerome,* with a book in his right hand, in his left a crozier, and at his feet a Lion. *S. iheronimus.* The mark, *Israhel.* *h.* 6: *w.* 3, 1-4th. This piece is engraved very much in the delicate manner of the ancient artist mentioned in the note below.

105. *St. Lawrence,* with a book and a palm, and at his feet the grid-iron. *Sanctus Laurentius.* The mark, I. M. *h.* 4, 5-8ths: *w.* 3.

106. *St. Lawrence.* A copy from Schongauer. (No. 56.) I. M. *h.* 6, 1-half: *w.* 4, 1-half.

107. *St. Luke, painting the Virgin.* Supposed to be the portrait of the elder Israel. I. M. *h.* 8: *w.* 5, 1-half.

108. *St. Martin, in his episcopal habit, giving alms to a Cripple.* Inscribed *S. Martinus.* The mark, *Israhel.* *h.* 6, 3-8ths: *w.* 3, 3-8ths.

109. *St. Martin, dividing his cloak with a Beggar.* A copy from Schongauer. (No. 57.) *h.* 6, 3-8ths: *w.* 4, 3-8ths.

110. *St. Quirinus, in complete armour, with a shield and a banner.* Inscribed, *S. Quirinus,* and marked *Israhel.* *h.* 6, 1-4th: *w.* 3, 1-half.

111. *St. Roch, seated and attended by an Angel.* In the margin, *Sancte · rochius · ora pro nobis.* I. M. *h.* 4: *w.* 3, 1-4th.

112. *St. Sebastian.* A copy, with some variation, and in a reverse direction, from Schongauer. (No. 59.) *h.* 6, 3-8ths: *w.* 4, 1-4th.

113—116. *Four plates, on each of which are represented four Saints, with their names inscribed.* The impressions are commonly found cut into four pieces, each measuring, *h.* 3, 1-4th: *w.* 2, 1-4th. The prints, when entire, measure, *h.* 6, 5-8ths: *w.* 4, 1-half. Each plate is marked I. M.

113. *S. Gregorius.—Hieronimus S.—Sanctus Ambrosius.—Augustinus Sanctus.* 114. *S. Cornelius.—Hubertus S.—S. Quirinus.—Anthonius S.* 115. *S. Maria de mediolano.—S. Lucas evangelista.—Sancta theophista.—Eustachius Sanctus.* 116. *S. Nicolaus.—S. Cle-*

" qu'il n'a pas de plume à la main, et 3tio. en " ce qu'il est en contre-partie de l'estampe " originale." Peintre Graveur, vol. vi. pp. 236, 237. This engraving may in all probability be, as Bartsch suggests, one of the first attempts of Israel, who, it is certain, copied many of the pieces of the above-mentioned ancient master.

mens.—Mr. Bartsch had never seen the other two pieces of this plate.

117. *S. Agatha, holding the horn of an Unicorn.* I. M. *h.* 4, 7-8ths: *w.* 2, 7-8ths.

118. *S. Agnes, with a palm and a book, and at her feet the Lamb.* Inscribed, *Sancta Agneta,* and marked I. M. *h.* 4, 3-4ths: *w.* 2, 7-8ths.

119. *S. Agnes.* A copy, in a reverse direction, from Schongauer. (No. 62.) *h.* 6, 3-8ths: *w.* 4, 1-4th.

120. *St. Anne, seated with the Virgin on her lap, under a gothic arch.* The Virgin appears giving the benediction to the Infant, who is standing on the left. *h.* about 8 inches: *w.* about 5, 3-8ths.

121. *S. Barbara.* She is reading; and behind on the right is a tower. I. M. *h.* 3, 7-8ths: *w.* 2, 3-4ths.

122. *S. Barbara, holding a chalice and a palm.* On the left is the tower. I. M. *h.* 6, 1-half: *w.* 4, 1-4th.

123. *S. Catharine.* A copy, in a reverse direction, from Schongauer. (No. 64.) I. M. *h.* 3, 7-8ths: *w.* 2, 3-4ths.

124. *S. Catharine.* She holds a sword, and at her feet is the broken wheel. I. M. *h.* 6, 3-8ths: *w.* 4, 3-8ths.

125. *S. Catharine of Sienna.* She is crowned with thorns, and holds a crucifix and a heart. I. M. *h.* 6, 3-8ths: *w.* 4, 1-4th.

126. *S. Claire, bearing a pix, containing the Holy Sacrament.* Inscribed *S. Clara,* and marked I. M. *h.* 4, 3-4ths: *w.* 2, 3-4ths.

127. *S. Elizabeth.* So Mr. Bartsch styles this female. She is dressed in a monastic habit, and has a crown on her head, and another crown in her right hand. A third crown is behind her, on the ground, on the left; and on the right is a cripple, whom she appears covering with her mantle. I. M. *h.* 6, 1-4th: *w.* 4, 1-4th.

128. *S. Margaret.* She has a staff, surmounted by a cross, and appears in the act of prayer. Under her feet is the Dragon. I. M. *h.* 5, 1-8th: *w.* 3, 1-8th.

129. *S. Margaret.* She has a book in her right hand, and at her feet is the Dragon. I. M. *h.* 6, 3-8ths: *w.* 4, 3-8ths.

130. *S. Mary of Egypt and S. Mary Magdalen.* They are repre-

sented standing, side by side; the former, on the left, having a staff, and a provision of loaves of bread, and the latter a vase of ointment. Below, in the middle of the fore-ground, is a man, in a religious habit, on his knees. Over the two Saints are their names on scrolls: *Sancta Maria Egypciaca; Sancta Maria Magdalena.* Another scroll, over the kneeling figure, is inscribed: *Quam magna misericordia,* &c. and below are six verses: *O sunder sich an mich,* &c. &c. *Israhel* V. M. *h.* 8, 1-4th: *w.* 7, 1-4th.

131. *S. Odilia delivering, by her prayers, the soul of a King out of purgatory.* She is represented on her knees before an altar; and on the left appears an Angel, taking the naked Monarch out of a sepulchre. I. M. In the margin is the Saint's name: *Sancta Odilia.* *h.* 6, 1-8th: the margin, 3-8ths: *w.* 5.

132. *S. Ursula,* with her female companions assembled under her mantle, which is held up by two Angels in the air. I. M. *h.* 6, 1-half: *w.* 6.

133. *Christ, naked, standing half way up his body in his sepulchre.** His hands are crossed upon his bosom. Behind is the cross, and the other instruments of the Passion; the busts of the Soldiers who divided the garment of Christ; those of St. Peter, and the female servant to whom he denied Christ; and also the bust of Judas. In the margin is inscribed: *O vos omnes attendite et videte.* I. V. M. *h.* 3, 7-8ths: the margin, 1-4th: *w.* 3.

134. *A similar subject.* The hands of Christ are crossed and bound together by a cord. The subject is surrounded by an architectural border, at the bottom of which is inscribed, *Ecce Homo.* On the right is the mark I. M. *h.* 4, 1-8th: *w.* 3.

135. *A similar subject.* His hands are crossed, and he leans against his cross, at the top of which is a tablet, with a Greek inscription. In the upper part of the print, on the left, are the letters I. C., and on the right X. C. In the margin is a long inscription: *Hec ymago*

* The French title for this sort of representation is, " *L'homme de douleurs;*" the Italians term it *La Pièta.*

contrefacta est, &c.; and the mark, *Israhel* V. M. *h.* 6: the margin, 3-4ths: *w.* 4, 3-8ths.

136. *The same composition as the last*, with little variation, except as to size. The margin has the same inscription, but the mark is I. M. *h.* 3, 3-4ths: the margin, 1-half: *w.* 3, 1-half.

137. *A similar subject.* Christ points to the instruments of his Passion with the left hand, and has the other hand on the wound in his side. I. M. *h.* 6, 3-8ths: *w.* 4, 1-half.

138. *Christ, naked, and seated on his sepulchre, between two Angels.* On the margin is inscribed: *Angeli pacis amare flebant;* and the mark, *Israhel.* V. M. *h.* 10, 1-half: *w.* 7, 1-4th.

139. *Christ, naked, between the Madonna and St. John.* Three half figures within a circle, ornamented with a border on which is inscribed: *Deus propitius esto Michi peccatori*, &c.; and the mark, I. V. M. *h.* 4, 1-half: *w.* 4, 1-4th.

140. *The Infant Saviour.* A copy from Schongauer. (No. 67.) I. M. *h.* 3, 1-half: *w.* 2, 5-8ths.

141. *Christ, standing in a chamber, giving the benediction with his right hand, and with his left holding a book.* At his feet on the left is the globe, and on the right is the mark I. M. *h.* 4, 7-8ths: *w.* 2, 7-8ths.

142. *St. John the Evangelist, seated, with, near him, the Lamb of God.* A circle, surrounded by a border. Bartsch erroneously styles this piece '*Le Sauveur.*' It is copied, with little variation, from a circular engraving of the antient artist who used the initials E·S· bearing date 1466, which we have described at p. 605, amongst the pieces by that master in the British Museum. It is marked I. M. and measures 7 inches in diameter.

143. *Christ standing, holding an open book in his left hand, and with his right giving the benediction.* The globe, surmounted by a cross, is at his feet, on the left of the print. I. M. *h.* 6, 1-half: *w.* 4, 1-half.

144. *Christ seated, a half figure, giving his benediction to the globe. Israhel V. M.*

145. *The Madonna, a man in a religious habit, and an Angel—*

three half figures within a circle, round which is an inscription: *Ave potentissima humillima virgo maria.* &c. At top is the mark, I. V. M. *h.* 4, 3-8ths: *w.* 4, 1-8th.

146. *The Madonna and St. Joseph, with the Infant seated on a cushion:* half figures, seen through a window of gothic architecture. I. M. *h.* 6, 3-8ths: *w.* 4, 1-4th.

147. *The Madonna, seated on a throne, between St. Andrew and St. Catharine.* On the left is a man kneeling. The mark is a gothic I. *h.* 6, 1-half: *w.* 5, 1-4th.

148. *The Madonna, with the Infant, seated by S. Anne upon a throne.* Above are represented God the Father and the Holy Spirit. On the left, near the Madonna, is S. Joseph, and on the right are three other Saints standing. *I. M. Bocholt. h.* 9, 5-8ths: *w.* 6, 5-8ths.

149. *St. Anne, seated under a canopy, supported by two Angels.* Before her is the Virgin, with the Infant on her lap; and on either side stand S. Catharine and S. Barbara. *Israhel V. M. h.* 10, 1-half: *w.* 7, 1-4th.

150—157. *Eight plates, containing each six small subjects in circles.* These plates measure about 6 inches 5-8ths in height, by 4, 1-half in width. The mark upon them is in the middle, near the bottom. They are often found cut into pieces. The circles are 1 inch and 5-8ths in diameter.

150. *The Coronation of the Virgin.—Christ supported by God the Father.—St. Eustachius.—The Conversion of St. Paul.—St. Charlemagne and S. Helena.—S. Elizabeth giving alms.* The mark, *Israhel.*

151. *Christ seated on his Cross.—Three Skulls.—A Pope surprised by Death.—Death surprising an Emperor.—A Warrior surprised by Death. —A Lady accosted by Death.* The mark, *Israhel V. M.*

152. *The Lamb of God, adored by two Angels.—S. Veronica, between St. Peter and St. Paul.*—The four other circles contain *the symbols of the Evangelists.* The mark, *Israhel V. M.*

153. *S. Mary Magdalen.—S. Dorothy.—S. Agatha.—S. Agnes.— S. Apollonia.—S. Rosalia.* The mark, *Israhel V. M.*

154. *The Infant Christ.—S. Anne and the Madonna.—St. Cosmus*

and St. Lazarus.—S. Ursula.—St. Francis and S. Claire.—St. Dominick and S. Catharine of Sienna. The mark, *Israhel.*

155. *Christ standing in the Sepulchre.—The Madonna, a half figure, on a crescent.—The Nativity.—The Adoration of the Magi.—The Circumcision.—The Purification of the Virgin.* The mark, *Israhel.*

156. *Our Saviour.—S. Anne and the Madonna.—S. Mary of Milan.—St. Lawrence.—S. Barbara.—A Saint in an episcopal habit.* The *first* impressions of this piece are marked I. M.; the *second* bear the mark I. V. M.

157. This piece contains *the twelve Apostles,* two in each circle. The first impressions are marked I. M.; the second, I. V. M.

158—167. *The five Wise, and the five Foolish Virgins;* a set of ten pieces, each measuring, *h.* 4, 3-4ths: *w.* 3, 1-4th; and copied, in a reverse direction, with the exception of one of the foolish Virgins, from the originals of Schongauer. (Nos. 77—86.)

PROFANE SUBJECTS, ORNAMENTS, &c.

168. *The Death of Lucretia.* The mark, *Israhel V. M.* In the margin is an inscription: *Pro nece Lucretie pudor,* &c. *h.* 10, 1-4th: the margin, 1-4th: *w.* 7, 1-4th.

169. *A young Man endeavouring to wheedle an old Woman out of her money.* Two half-length figures. I. M. *h.* 5, 3-4ths: *w.* 4, 1-half.

170. *An old Man making love to a young Woman, and offering her his purse.* Half-length figures. The companion to the last described, and of the same dimensions. I. M.

171. *A young Man and a Lady, in the dress of the time.* Whole-length figures. The Lady wears a veil, and the Gentleman a bonnet ornamented with buttons, and a sabre: over the head of each is a scroll. I. M. *h.* 6, 3-8ths: *w.* 4, 1-4th.

172. *A young Female and a Man, who, whilst dancing, balances a small vase upon his forehead.* Over each of these figures, also, is a scroll. I. M. Same dimensions.

173. *A Woman beating her Husband with a distaff, encouraged by a Demon.* I. M. Same dimensions.

174. *A young Lady singing, and a Gentleman accompanying her upon the guitar:* sitting figures. I. M. Same dimensions.

175. *A Man, seated, playing upon an organ, the bellows of which are blown by a Lady.* I. M. Same dimensions.

176. *A Monk, and a Female in a religious habit:* standing figures. Over each is a scroll. I. M. Same dimensions.

177. *A young Gentleman, with a Falcon, conversing with a Lady:* standing figures. Over each is a scroll. I. M. Same dimensions.

178. *A Lady, seated, playing the harp, accompanied by a Gentleman on the guitar.* I. M. Same dimensions.

179. *A young Gentleman, seated by a Lady upon a Bed.* I. M. Same dimensions.

180. *A Physician and an Apothecary, the former with an urinal, the latter with a mortar:* standing figures. I. M. Same dimensions.

181. *A young Gentleman, who wears a sword and a mantle, standing in conversation with a Lady, who holds up her dress behind her.* Over each figure is a scroll. I. M. Same dimensions. This print is No. 182 of Bartsch's Catalogue, but is placed here, before it, in order to keep the pieces belonging to the same set, together.

181.* *A Gentleman and a Lady playing cards.* I. M. Same dimensions. This piece I have seen, and it certainly belongs to the set above mentioned, which it probably completes; making altogether twelve pieces. It is briefly mentioned in the Appendix to Mr. Bartsch's Catalogue. I am desirous of adding, that this series is one of the best of the artist's works.

182. (181 of Bartsch's Catalogue.) *Two Lovers, seated by each other. The Lady has a small Lap Dog.* It is marked in the upper part of the print I. M. and in the *second* impressions the word *bocholt* is added, near the bottom. *h.* 6, 3-8ths: *w.* 4, 1-4th. The same subject was engraved by one of the artists who marked with a W.

183. *A Man, covered with a mantle, seated opposite to a Female, who is spinning.* I. V. M. *h.* 6, 3-8ths: *w.* 4, 1-4th.

184. *A Lady and a Gentleman, walking together in a landscape, with Death behind a tree.* In the margin is an inscription: *Ten is niet, &c.* and the mark, *Israhel V. M. h.* 7: the margin, 3-8ths: *w.* 4, 1-4th. This piece is a copy from one of the early engravings of Albert Durer. The same subject was also engraved by one of the masters who marked with a W; and it is not improbable that his print is the original.

185. *Four naked Women, standing, with over them a globe, suspended from the cieling, on which are the letters* G. B. A. Behind them is seen a Demon, coming out of the flames. This piece is a copy, in a reverse direction, from one of the early engravings of Albert Durer, and is inscribed in the margin, *Israhel. V. M. tzu boeckholt. h.* 7, 3-8ths: the margin, 3-8ths: *w.* 5, 1-8th.

186. *Several Men dancing, and emulating each other in contortion of attitude, in order to obtain a ring, which is offered by a Lady standing in the back-ground, as the prize.* I. M. A circle, 6, 7-8ths in diameter.

187. *A naked Female, washing a Child, and other Children behind, bathing in a tub.* I. M. *w.* 5, 1-4th: *h.* 4, 1-4th.

188. *Seven Infants, amusing themselves in different manners.* Two of them, on the left, appear reading the letters written on a tablet. I. M. *w.* 5, 3-8ths: *h.* 4, 3-8ths.

189. *A Peasant, driving an Ass which is followed by its Foal.* A copy, in a reverse direction, from Schongauer. (No. 89.) *w.* 4, 1-half: *h.* 3, 1-4th.

190. *A male and a female Monkey, with their three young ones.* In the margin is the mark, *Israhel V. M. w.* 4, 1-half: *h.* 3, 1-half: the margin, 3-8ths.

191. *Two Monkeys chained to a ring.* Same dimensions.

192. *Five Wolves, in different attitudes.* I. M. *h.* 6, 5-8ths: *w.* 4, 5-8ths.

193. *A monstrous Quadruped.* I. M. A copy, reversed, from Schongauer. (No. 93.) *h.* 6, 5-8ths: *w.* 4, 5-8ths.

194. *A whimsical Coat of Arms, in which is represented a Boy tumbling.* I. M. *bocholt. h.* 6, 1-4th: *w.* 4, 5-8ths.

195. *Another Coat of Arms, in which is a Lion. I. M. bocholt. h.* 6, 5-8ths: *w.* 4, 1-half.

196. *A Ship sailing.* I. M. *w.* 6, 3-8ths: *h.* 5, 1-4th.

197. *A Soldier in an attitude of attack.* The letters I. V. M. are engraved over the mark of *Franz van Bocholt.* See No. 37 of his Catalogue. A circle, 3, 3-8ths in diameter.

198. *A piece of ornamental foliage, in which are introduced five birds; one of them a parrot.* I. M. *w.* 6, 3-8ths: *h.* 5.

199. *Two pieces of ornamental foliage, engraved on the same plate.* Copied from two by Schongauer. (Nos. 110 and 112.) *w.* 6, 3-8ths: *h.* 5, 3-8ths.

200. *Two Men on horseback tilting; their dresses and the harness of their horses terminating in ornaments of foliage.* I. M. *w.* 8, 1-4th: *h.* 6.

201. *A Plant, of the Acanthus kind, in the midst of the foliage of which is represented a female, surrounded by six Men dancing.* Below on the right is a man playing on the pipe and tabor, and on the left is a fool. The mark, Israhel V. M. is in the margin. *w.* 10, 3-8ths: *h.* 4, 1-half.

202. *A piece of ornamental foliage, wherein is represented the genealogical tree of Christ.* In the margin is inscribed, *Israhel* V. M. *w.* 10, 1-half: *h.* 4, 1-half.

203. *The same subject, represented in a frieze.* I. M. *w.* 10: *h.* 2.

204. *Another frieze, in which is represented a Huntsman roasted by Rabbits:* the same of which a part has been copied at p. 661 of this work. I. M. *w.* 10: *h.* 2.

205. *A piece of ornamental foliage, in the midst of which is seated a Gentleman, and a Lady with a lap-dog on her knee.* Over them, on a scroll, is the mark, *Israhel* V. M. *w.* 9, 5-8ths: *h.* 6, 3-8ths.

206. *An ornament of foliage,* with an inscription, on a scroll, alluding to the artist's name: *Non ultra Jacob nomen tuum erit, sed Israhel vocaberis. V. M. w.* 10: *h.* 7, 1-8th.

207. *Another ornament of foliage, in which is represented a combat of Savages.* Upon a scroll is an inscription, *Flore pulchro,* &c. and

in the margin at top is the mark I. M. *h.* 7, 7-8ths: the margin at top, 1-4th: *w.* 5, 1-8th.

208. *An ornament of foliage,* in the midst of which, in a very minute circle, are represented a Lady playing on the harp, and a Gentleman accompanying her on the guitar. *Israhel.* A circular engraving, 6, 7-8ths in diameter.

209. *A piece of ornamental foliage,* in which the letters I. V. M. are engraved over the mark of F. van Bocholt. See No. 38 of that artist's Catalogue.

210—215. *A set of six plates, containing the Letters of the Alphabet.* Each plate measures, *h.* 6, 5-8ths: *w.* 4, 5-8ths. The letters are of the gothic form, and enriched with ornaments. The mark I. M. is engraved in the middle of each plate at bottom; the first of the series is also inscribed with the name *Israhel* and the word *Bocholt.*

210. The letters 𝔄. 𝔅. ℭ. 𝔇. 211. 𝔈. 𝔉. 𝔊. ℌ. 212. 𝔍. 𝔎. 𝔏. 𝔐. 213. 𝔑. 𝔒. 𝔓. 𝔔. 214. ℜ. 𝔖. 𝔗. 𝔘. 215. 𝔙. 𝔚. 𝔛. 𝔜.

216. *The letter* 𝔒, within which is represented Christ holding his Cross, and an escutcheon bearing the instruments of the Passion. *Israhel.* A circle. 4, 5-8ths in diameter.

217. *The letter* 𝔇, within which is represented the Annunciation. *Israhel.* A circle, 4, 3-4ths in diameter.

Mr. Bartsch follows this Catalogue by a list of nineteen pieces, without mark, which he thinks are by Israel van Mecken; and thirty-five others, which are, he says, engraved very much in his style. After these, he describes in an Appendix a considerable number of pieces mentioned by Heinecken, which he himself had not seen. Two or three of these last have been already noticed, and I the more willingly refer the reader to Mr. Bartsch's work for a description of the remainder, as that writer is of opinion, that in ascribing some of them, at least, to Van Mecken, Heinecken was in error.

After his Catalogue of Israel Van Mecken, Mr. Bartsch proceeds to describe the following engravings, marked by the initials or monograms of unknown artists:

Pieces marked Pw.

1. *The Madonna, seated on a bank, with the Infant on her lap, who has a bird perched on his left hand.* *h.* 6: *w.* 4, 1-half.

2. *St. George, alighted from on horseback, killing the Dragon with his sword.* On the harness of the horse is inscribed, in a reverse direction: AVE MARIA MATE(R). *h.* 8, 1-half: *w.* 6, 1-half.

3. *Two Soldiers, standing in conversation; one of them holding a small standard.* *h.* 6: *w.* 4, 1-half.

A piece marked, upon a small label, T. W.

St. Christopher carrying the Infant Christ across the river. *h.* 4, 3-4ths: *w.* 3.

Pieces marked thus: *or*

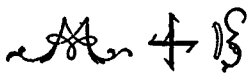
1. *The Crucifixion.* Christ is represented on the Cross, between the two thieves. On the right are two men on horseback, and a number of the Jews; and on the left is the Madonna, fainting in the arms of St. John, and surrounded by her female companions; amongst which is seen Mary Magdalen, at the foot of the Cross. At bottom, on the left, is the mark, and the date 1482. *h.* 14: *w.* 9, 7-8ths.

2. *The power of Death.* In the fore-ground, on the left, Death appears, aiming an arrow at a man on horseback; and on the right is an old man, wounded with another of the arrows of Death, extended on the ground. In the back-ground is a young man, who has climbed a tree, in order to save himself. The mark is at bottom, towards the left, accompanied by the date 1482. *w.* 9, 3-4ths: *h.* 7, 7-8ths.

3. *A young Female, walking towards the right, and holding a scroll, part of which flies over her head.* The mark is on the left at bottom. *h.* 4, 1-half: *w.* 2, 7-8ths.

A piece marked

A Vase, to contain Holy Water, and in it an instrument with which to sprinkle it. *h.* 6, 3-8ths: *w.* 4, 1-4th.

A piece marked 

Christ seated on his Cross, and surrounded by the instruments of the Passion. The subject is contained within a medallion, 1, 3-4ths in diameter; and the mark is in the margin underneath.

A piece marked .

St. Jerome, standing, and turned towards the right. He is dressed in his Cardinal's habit, and has a staff, surmounted by a Cross. He extends his right hand, in order to take hold of one of the fore-feet of the lion, which the animal presents to him. This piece, Bartsch observes, is well drawn and delicately engraved. *h.* 3, 1-half: *w.* 2, 3-8ths.

A piece marked

Mr. Bartsch observes, that it is possible this mark may signify *Wenceslas Olomucensis.*

St. Wilhelme. He is dressed in a monastic habit, but his head is covered with a helmet. He has a standard, or banner, resting upon his left shoulder, and is seated on the ground, in the middle of the print. His hands are joined together, and elevated as if in prayer. In the back-ground on the left is a hermitage, near the door of which is an escutcheon, containing three crescents and three fleurs de lis. The mark is in the middle at bottom, and in the air is a

scroll thus inscribed: *Sancte Wilhelme dux Aquitanie et comes Pictaviensis.* *h.* 10, 3-4ths: *w.* 7, 3-4ths.

Concerning various Ancient Engravings of the German School, marked with the letter W.

I have already had occasion to observe, that Mr. Bartsch ascribes all the numerous engravings of the ancient German School, which are marked with the letter W, to one and the same artist; and that I am by no means satisfied that he is right in so doing. I shall now endeavour to explain the reasons for which I differ in opinion with him; first premising, for the information of such of my readers as may not heretofore have made the history of engraving their study, that, until Mr. Bartsch wrote, it had been the custom of all writers upon the subject, to attribute a certain number of those engravings, at least, to Michel Wohlgemuth, the master of Albert Durer.

Bartsch ascribes the whole of these engravings to one *Wenceslas de Olmutz,* whose name, with the date 1481, is found, not very distinctly expressed, upon a print representing the 'Death of the Virgin;' the composition of which is similar to one of the pieces (No. 33) engraved by Martin Schongauer: and his reasons for so doing are as follow:

"It is known," says Mr. Bartsch, "that *Michel Wohlgemuth* was "a painter; but no one of the early writers upon the history of the "arts has stated that he also engraved copper-plates. Nevertheless, "all modern authors make him an engraver; attributing to him "those pieces which are marked with the letter W. Is it probable "that Wohlgemuth, one of the most able and celebrated painters "of his time, should have copied the engravings of Martin Schon-"gauer, his contemporary; whom he equalled in talent as an artist, "if, indeed, he did not surpass him? Is it likely that he should "have even copied the prints of Durer, who was his disciple? Or "is it more probable, that, according to common belief, Durer en-

" graved his plates from the pretended engravings of his master; " which are nevertheless very much inferior to Durer's supposed " copies? To these questions, it has at no time been possible for " us to answer in the affirmative; and yet we never felt ourselves " in a situation to give to this letter W its real signification; until " chance presented to our view a superb impression of the engraving, " No. 17," (No. 15 of the present Catalogue), " which is preserved in " the cabinet of the Duke Albert de Saxe-Teschen; on the margin " whereof is written these words, apparently by the hand of some " person of the time: *Dieser Stecher hat wenczel geheisen, ist ein golt-* " *schmit gewesen:* that is to say: *This engraver was called Wenceslas,* " *and he was a goldsmith.* We compared this print, as well as all those " which are marked with a W, and copied after Schongauer, with " that representing 'the Death of the Virgin,' which is inscribed " with the words, *Wenceslas de Olomucz ibidem;* and we were soon " convinced that the one and the others were all the productions " of the same hand. From this moment," continues Mr. Bartsch, " we felt no difficulty in accounting for the remarkable inequality " of style, which is observable in the engravings marked with the " letter W: for it was easy to conceive, that those pieces which " the goldsmith *Wenceslas* had copied from the Originals of Schon- " gauer, or of Durer, would be naturally in a good style of design; " whilst, on the contrary, those which he had engraved after his " own inventions, or after the inventions of other masters not supe- " rior to himself in talent, would be very defective both as to " design and composition. Lastly, we felt a well-founded convic- " tion, that we might safely assert, that all those engravings by " Durer, which have heretofore been considered copies from " Wohlgemuth, are of the invention of Durer himself; and that " Wohlgemuth never engraved at all: or, at least, that, if he did, " his engravings are of the number of those whose authors are un- " known."

The evidence which Mr. Bartsch has here stated as the grounds of his conviction, that all the early German engravings marked

with a W are by the hand of Wenceslas of Olmutz, and that Michel Wohlgemuth never engraved at all, appears to me by no means sufficient to bear him out in such a conclusion. It is scarcely necessary to observe, that the silence of old writers as to Wohlgemuth's having practised engraving, can by no means be admitted as any proof that he did not practise it; since it is but of a very small proportion of the early engravers of any country that we possess any information whatever, save such as is collected from the inscriptions and dates found upon their works. The union of the professions of Painter, and Goldsmith, was common in those early times, and for long afterwards, throughout Germany: is it improbable that they were united in the person of Wohlgemuth? Wohlgemuth is known to have practised engraving in wood, or at least to have superintended large works in that way:* is it not probable that he engraved on metal also? Albert Durer, celebrated for his numerous engravings, both on wood and on copper, studied under Wohlgemuth, from the latter part of the year 1486 until the beginning of the year 1490: what conjecture can be more reasonable than that Durer, during this period, learned from him the rudiments of the arts of engraving on copper and in wood, as well as the art of painting? Even the earliest copper-plate engravings known by Durer, evince the hand of a practised artist; and his series of wood cuts from the Apocalypse (a work which must have occupied him some years, and yet was first published by him no later than the

* The words of the Colophon of the Nuremberg Chronicle, although they state the numerous cuts in that curious volume to have been prepared by the care of Michel Wohlgemuth and Wilhelm Pleydenwurff, are not, perhaps, sufficiently precise to justify a positive assertion, that either the one, or the other, actually engraved any part of them. The passage will admit the interpretation that they were only the designers; and that the former drew the scriptural and other subjects with figures, the latter the views. It is, however, at least, in the highest degree probable, that Wohlgemuth undertook the entire superintendance of the *executive part* of the engravings; and that they were cut in wood, under his own eye, by artists whom he had instructed, and whom he occasionally assisted in such parts of the works as were most difficult. Mr. Dibdin has given the entire Colophon of the Nuremberg Chronicle, in the third volume of the 'Bibliotheca Spenceriana,' pp. 278-9.

year 1498), displays throughout a style of workmanship so very superior to every thing of the kind that had before been attempted, as to leave no doubt that the improvement of wood engraving had, for a long time previously, been an especial object of his study and care. His early experience in these arts renders it, therefore, highly probable that he was initiated into the practice of them in his youth; and who but Wohlgemuth was his instructor?

Mr. Bartsch appears to have always taken for granted, that the whole of the ancient engravings marked with a W, are by one artist; and it is somewhat remarkable that, with such a conviction upon his mind, he should not in the first instance have deemed the engraved inscription upon the print of 'the Death of the Virgin,' sufficient to justify his ascribing all of them to Wenceslas of Olmutz; for as for the written memorandum, under the engraving in the cabinet of the Duke Albert, it is evidently of far more doubtful authority. That inscription, however, informed him, that Wenceslas was a Goldsmith; and that single piece of information rendered it, he thought, easy for him to account for the considerable diversity of manner, which notwithstanding his belief that the whole of these engravings were by one hand, he could not help perceiving in several of them. I have not had the opportunity of seeing so many of these pieces as Mr. Bartsch has; but I have seen enough to satisfy me,—first, that they are not all of them by the same artist; secondly, that the variation of style observable in them can by no means be accounted for in the way Mr. Bartsch supposes; and thirdly, that those pieces which represent subjects similar to some of the plates engraved by Albert Durer, are very far from bearing the appearance of servile copies, executed by the hand of an ignorant goldsmith. With this declaration I shall for the present satisfy myself; being desirous of minutely examining a greater number of these pieces, ere I venture to pronounce a decided judgment, whether the plates of Albert, or those marked with a W, are the originals.*

* Perhaps the following remarks, given as I wrote them, upon a careful examination of two of the engravings in question in the collection of the British Museum, may be too

The engravings ascribed by Mr. Bartsch to Wenceslas of Olmutz, will be found divided in the following Catalogue into THREE

expressive of a *decided* opinion as to the originality of those marked with a W, not to seem at variance with the declaration in the text. I repeat, however, that I wish to see more, before I finally make up my mind.

The Madonna and Child, with the Butterfly; the same that Durer and Van Mecken engraved. It is marked *with a pen* with the monogram of Schongauer, (the W having been first erased), and is probably the original. In the fore-ground, towards the right, is a lizard; not to be found in the print of Van Mecken, which is in the same direction; nor in that of Durer, which is reversed. The head of the Virgin is surrounded by a glory, expressed by a simple circular line. There is no representation of the Almighty in the sky, nor any clouds. Perhaps the print may have been a little cut at top. I am inclined to think Mecken's engraving a copy from this; and most likely Durer's is so also. It is a harsh, disagreeable looking print, and is perhaps a retouched impression.

'*A Gentleman and Lady walking, with Death behind a tree.*' The composition is in the same direction as Van Mecken's print, and the reverse of Durer's. I think it decidedly the original. The man has more expression than Durer's: the profile of the woman, also, has great merit. The mark, W, is under the woman's foot, where Albert has put his mark. It is a less finished print than Durer's, but is full of spirit and intelligence in every part. There is a small variation, between this engraving and those by Durer and Van Mecken, in the folds of a drapery at bottom; whence it may be concluded, that Van Mecken copied his print from that of Durer. Under the supposition that this, marked with a W, is the original, I should say that Durer had improved upon it a little in some parts.

I might offer similar remarks upon one or two more of these pieces, which I have seen: but it is possible that, after all, I may be wrong in judging any of them to be the originals; in which case what I should say would have no other tendency than to mislead the reader. All I shall add upon the subject at present is, that I much regret the not having had an opportunity of seeing and examining the engraving marked with a W, which represents *four naked women standing, with, behind, a Demon, and over them a globe, on which are the letters* O, G, H. This engraving, according to Huber and some other writers, bears the date of 1494; but Zani and Bartsch state, that it is dated 1497, as is the case with Durer's print of the same subject. Were the date on this engraving really found to be that of 1494, no doubt could remain of its being the original. But, even under the supposition that the date upon it is 1497, it must still appear very remarkable, that both the copy and the original should have been engraved in the *same year;* especially when it is remembered that Wenceslas, the alleged copyist, resided at a distance from Nuremberg. This consideration, added to the circumstance of the 4, in the date, upon Albert Durer's engraving, being formed in the manner *at present used,* leads me to suspect that his print, although dated with the year 1497, may not in reality have been engraved so early: and if it should be found that, upon the engraving marked with a W, that figure is represented, in the manner commonly (perhaps I

CLASSES. *First*, such as are copied from Martin Schongauer; or at least represent designs which that artist, also, engraved: *secondly*, those of which duplicate engravings do not appear to exist by other artists, and which may consequently be considered as undoubted originals: and, *thirdly*, those pieces of which engravings are also found by the hand of Albert Durer.

CLASS THE FIRST.

1. *The Annunciation;* engraved, with a few small variations, from Schongauer. (No. 3.) *h.* 6, 1-4th: *w.* 4, 1-half. (Bartsch, No. 2.)

2. *The Nativity;* engraved in the same direction as Schongauer's print. (No. 4.) *h.* 10, 3-8ths: *w.* 6, 3-4ths. (Bartsch, No. 3.)

3—14. *The Passion of Christ;* a set of twelve pieces, engraved in the same direction as the originals of Schongauer. (Nos. 9—20.) *h.* 6, 3-8ths: *w.* 4, 1-half. (Bartsch, Nos. 4—15.)

15. *Christ, naked and crowned with thorns, supported on the left by St. John, and on the right by the Virgin Mary;* half length figures seen through a gothic arch. *h.* 7, 7-8ths: *w.* 6. This engraving differs in some particulars from the print of Schongauer, (No. 69); especially in the arch, which is enriched with twisted ornaments. The figures are full of expression, and the whole bears very much the character of originality. (Bartsch, No. 17.)

16. *Christ bearing his Cross;* engraved in the same direction as Schongauer's print, (No. 21.) *w.* 17, 5-8ths: *h.* 11, 1-half. The *first* impressions of this piece, according to Mr. Bartsch, are marked with the letter W, a little towards the right, at bottom. In the *second* and retouched impressions, the mark is substituted for the W, and the sky is found added on the left, as in the original print of Schongauer. (Bartsch, No. 18.)

17. *Christ on the Cross, with, below, the Madonna and St. John.*

might say constantly) used by the German engravers of the 15th century, thus: ; I should then feel little hesitation in pronouncing, that that engraving, and the others with the same mark representing the same subjects as have been engraved by Durer, were executed by the hand of Michel Wohlgemuth, and are the originals.

Copied from Schongauer. (No. 23.) *h.* 4, 3-4ths: *w.* 3, 1-4th. (Bartsch, No. 19.)

18. *The Madonna, a half figure, with the Infant holding a Parrot.* Copied, according to Bartsch, in a reverse direction, from Schongauer's print, No. 29. *h.* 6, 1-8th: *w.* 4, 1-4th. (Bartsch, No. 20.)

19. *The Death of the Virgin.* *h.* 10: *w.* 6, 5-8ths. (Bartsch, No. 22.) This interesting engraving bears the date 1481, accompanied by an inscription which Mr. Bartsch reads and translates thus: WENCESLAUS DE OLOMVCZ · IBIDEM; that is, 'Wenceslas of Olmutz, (a city in Moravia), he being there resident.' Martin Schongauer engraved the same design: see No. 33 of his Catalogue, where I have briefly stated, that I consider it uncertain which of the two is the original. According to Bartsch, the *first* impressions of Wenceslas's engraving have no shading in the back-ground. I regret not having seen this impression. In the *second* impressions, which he says are retouched all over, the shading in the back-ground is added.

20. *Saint Augustin, in his episcopal habit,* with a crosier in his left hand, and in his right a heart pierced with an arrow. This piece, according to Bartsch, resembles No. 61 of the Catalogue of Schongauer; except that in that print the right hand of the Saint, instead of holding the heart, is represented in the act of giving the benediction. *h.* 3, 1-half: *w.* 2, 1-8th. (Bartsch, No. 24.)

21. *St. George killing the Dragon*; engraved in the same direction as Schongauer's print, No. 50. *w.* 3: *h.* 2, 1-4th. (Bartsch, No. 27.)

22. *St. Sebastian:* engraved in a reverse direction from Schongauer. (No. 59.) *h.* 6, 1-8th: *w.* 4, 1-4th. (Bartsch, No. 29.)

23—34. *The twelve Apostles.* The same as Schongauer's prints, Nos. 34—45. *h.* 3, 1-half: *w.* 2. It may be doubtful if a complete set of these Apostles, marked with the W, exist; Bartsch appears only to have seen the St. Thomas. (Bartsch, Nos. 31—42.)

35. *A wild Man, holding two escutcheons:* copied from Schongauer. (No. 105.) A circle. Diameter 3; besides border, 3-8ths. 36. *A Woman, holding an escutcheon:* a copy from Schongauer. (No. 98.)

Same dimensions as the last. 37. *An Angel, holding an escutcheon.* No. 96 of Schongauer's Catalogue. Same dimensions. (Bartsch, Nos. 43, 44, 45.)

CLASS THE SECOND.

1. *Lot and his two Daughters.* He is seated on the ground in the middle of the print. One of his daughters, on the left, presents him with a glass. The other holds a bottle. In the distance on the left is represented the city of Sodom in flames; and on the right is seen the wife of Lot, transformed into a pillar of salt. *h.* 8, 1-4th: *w.* 6. (Bartsch, No. 1.)

2. *The Last Supper.* The letter W is represented, white, in the middle of the print at bottom, relieved upon one of the dark squares of the pavement. *h.* 6, 5-8ths: *w.* 5, 3-4ths. (Bartsch, No. 16.)

3. *The Martyrdom of St. Andrew.* The Saint is represented, fixed to his Cross, on the left of the print; and on the right are eight men and women, seated on the ground, who appear to compassionate his sufferings. The letter W is in the middle of the print at bottom. *h.* 6, 1-4th: *w.* 4, 1-half. (Bartsch, No. 23.)

4. *The Martyrdom of St. Bartholomew.* The Saint is represented extended on his belly upon a table, to which he is chained round the waist, and surrounded by six executioners, who are employed to flay him alive. One of them is making an incision in his thigh; a second, whose knife is in his mouth, is tearing the skin from his right arm and shoulder; a third stands by the Saint, with a bottle of water, in case he should thirst; and the fourth is seated on the ground, busily employed, whetting his knife. This piece, the only one of the present class that I have had an opportunity of seeing, is on the whole very much like what I should expect from the author of the designs in the Nuremberg Chronicle. The composition is bold and original. The naked figure of the Saint is drawn with considerable intelligence, and the whole is full of expression. The head of the man holding the bottle, and that of the executioner with the knife in his mouth, are admirable. The letter W is engraved in the

middle of the print at bottom. Same dimensions as the last. (Bartsch, No. 25.)

5. *St. Paul.* He is represented walking towards the left, having a sword, with its point towards the ground, in his right hand, and in his left an open book. This piece, according to Bartsch, is of the form of an irregular hexagon. *h.* 7, 1-half: *w. at bottom,* 4, 1-4th. (Bartsch, No. 28.)

6. *The Martyrdom of St. Sebastian.* The Saint is attached to a tree on the left of the print; and about the middle are two executioners, one of whom is aiming an arrow at his body. On the right stand two men, habited after the oriental fashion, who appear endeavouring to persuade Sebastian to abjure the Christian faith. This piece, according to Bartsch, is a good deal in the style of Schongauer. *w.* 5, 1-half: *h.* 3, 7-8ths. (Bartsch, No. 30.)

7. *An old Woman, with a Goose under her Arm, and a Countryman carrying a Basket of Eggs.* Their steps are directed towards the left. *h.* 3, 1-4th: *w.* 2, 3-8ths. (Bartsch, No. 46.)

8. *A design, richly ornamented, intended for the upper part of a Tabernacle to enshrine the holy Sacrament.* Half way up the plate is represented the Madonna, with the infant Christ on her left arm, and above is a naked figure of Christ. The letter W is engraved on a pillar, underneath the figure of the Madonna. *h.* 15, 5-8ths: *w.* 3, 1-4th. (Bartsch, No. 54.)

9. *Another design, somewhat resembling the form of a Clock, intended for the same purpose as the last.* No mark. *h.* 22, 7-8ths: *w. at bottom,* 5, 1-8th. (Bartsch, No. 55.)

10. *Another design, intended for the same purpose.* No mark. *h.* 18, 1-4th: *w. at bottom,* 4, 1-4th. (Bartsch, No. 56.)

11. *Another similar design.* It is also without mark. *h.* 23: *w. at bottom,* 4, 5-8ths. (Bartsch, No. 57.)

The following piece, Mr. Bartsch observes, is in a different style of design, as well as of engraving, from all the above; insomuch that, although it is marked with a W, he hesitates to ascribe it to Wenceslas of Olmutz.

12. *A young Woman, dressed with a high-pointed bonnet, seated on the ground, playing upon a lute.* Over her head is a scroll, bearing an inscription: *Och mich verla*(n) *get zir,* &c. The letter W is in the middle of the print, at bottom. Bartsch has omitted to give the dimensions of this engraving.

CLASS THE THIRD.

1. *The Madonna, seated on a bank, with the infant Christ on her lap, who is playing with a bird. Below on the right is a Monkey.* Durer's engraving of this piece is in a reverse direction. The W is in the middle at bottom. *h.* 7, 1-half: *w.* 4, 3-4ths. (Bartsch, No. 21.)

1*. *The Madonna, seated with the Infant on her lap. On the ground is a Butterfly.* This piece has been already mentioned in a Note at p. 683, and not described in Bartsch. Durer's is in a reverse direction.

2. *A Lady on horseback, attended by a Man on foot, bearing a halberd:* same direction as Durer's print. *h.* 4, 1-4th: *w.* 3. (Bartsch, No. 47.)

3. *A Man seated, asleep, by a stove, such as is used in Germany; Venus, assisted by a Demon, tempting him in his Dreams; and Cupid amusing himself with a pair of stilts.* Durer's engraving of this piece is in a reverse direction. *h.* 7, 1-half: *w.* 4, 5-8ths. (Bartsch, No. 49.)

4. *A Gentleman and a Lady walking together, with Death shewing himself from behind a tree*: engraved in the reverse direction of Durer's print. It has been already mentioned in the Note at p. 683. *h.* 7, 5-8ths: *w.* 4, 1-half. (Bartsch, No. 50.)

5. *A group of four naked Women, standing, with over them, suspended, a globe, on which are the letters* O. G. H. *and the date* 1497. This piece, which I have also spoken of in the note at p. 683, appears, from Bartsch's account, to be in the same direction as Durer's print. The letter W is in the middle at bottom. *h.* 7, 1-half: *w.* 5, 1-4th. (Bartsch, No. 51.)

6. *A Sea Monster carrying off a Nymph;* supposed by Bartsch to be intended to represent the rape of Amymone. This engraving

also, appears to be in the same direction as Durer's. The W is in the middle at bottom. *h.* 10: *w.* 6, 7-8ths. (Bartsch, No. 52.)

7. *A Female, armed with a club, assailing another Female, who is lying naked in the lap of a Satyr, on the left of the print.* On the right is a man, also naked, who endeavours to defend her, with the stem of a tree, which he has torn up by the roots. The W is at bottom, near the right foot of the Satyr. This piece is engraved in the same direction as Durer's print; from which, however, it differs, in having four birds in the sky, over the fabrics on the left, and two larger ones, fighting together, on the right; neither of which appear in the engraving of that artist. *h.* 12, 5-8ths: *w.* 8, 3-4ths.

The following piece (No. 48 of Mr. Bartsch's Catalogue) could not properly be introduced in either of the above three classes.

A young Gentleman, seated by a Lady, who has a small lap-dog. The letter W is in the middle at bottom. *h.* 6, 5-8ths: *w.* 4, 3-8ths. The same design was engraved by Van Mecken. (No. 182.) Bartsch gives no opinion as to which is the original.

Pieces marked thus: .

The name of the artist, whose engravings bear the above mark, appears to be very doubtful: Sandrart, Mr. Bartsch informs us, states only that those initials *are said* to signify *Albert Glockenton.* His style of engraving has great delicacy. The mark upon his prints is in the middle at bottom.

1. *The Nativity, with the Magi approaching, in order that they may worship the infant Saviour.* The first part of the subject is represented in a ruined fabric, on the left of the print. The three Magi appear arriving, the one walking after the other, on the right. *w.* 13, 3-4ths: *h.* 5, 3-4ths.

2—13. *The Passion of Christ:* a set of twelve prints. *h.* 5, 3-4ths: *w.* 4, 1-half. Strutt and some other authors state erroneously, that these pieces are no other than copies from Schongauer.

2. *Christ's triumphal Entry into Jerusalem.* The procession moves towards the right.

3. *The last Supper.* Judas appears rising from his seat, on the left of the print.

4. *Christ praying on the Mount of Olives.* In the fore-ground are represented the three Disciples asleep; St. Peter, on the left, having a sword.

5. *Christ taken in the Garden.* Judas appears kissing Jesus. On the left is Peter, cutting off Malchus's ear.

6. *Christ brought before the High Priest,* who is seated in his tribunal on the left.

7. *The Flagellation.* Christ is represented bound to a column in the middle of the print, and scourged by four executioners.

8. *Christ crowned with thorns.* Jesus is seated and turned towards the left.

9. *Christ bearing his Cross.* The procession moves towards the right.

10. *The Crucifixion.* The Madonna, another female, and St. John, are represented standing below, on the left; and on the right are three Soldiers. Mary Magdalen on her knees, embraces the foot of the Cross.

11. *The Burial of Christ.* Joseph of Arimathea, and Nicodemus, are represented laying the body into the sepulchre; in presence of the Madonna, the three other Maries, and St. John. Magdalen, on the left, appears kissing the right hand of Jesus.

12. *The Descent of Christ into Limbo.* The patriarchs, whom he delivers, are represented coming out of an arched portal on the right.

13. *The Resurrection of Christ,* who is represented standing, with a banner in his left hand, in the middle of the print. An Angel appears on the right, removing the lid of the Sepulchre.

The first impressions of these twelve engravings display great delicacy of burin. The plates were afterwards entirely spoiled by

a despicable artist, who retouched them in a coarse manner all over, and added a cypher composed of the letters I. S.

14. *The Crucifixion.* Below, on the left, stand the Madonna, with her female attendants, and St. John. Mary Magdalen is represented embracing the foot of the Cross; and on the right are the Soldiers. *h.* 10, 3-4ths: *w.* 7, 3-8ths.

PIECES ENGRAVED BY THIS MASTER AFTER THE ORIGINALS OF MARTIN SCHONGAUER.

15. *Christ bearing his Cross.* (Schongauer's Catalogue, No. 21.) This plate was originally engraved by one of the artists who marked with a W, and was afterwards retouched by the engraver of whose works we now treat. See p. 684.

16. *The Almighty, seated on a throne.* (Schongauer, No. 70.) *h.* 6, 5-8ths: *w.* 4, 3-4ths.

17. *The Death of the Virgin.* (Schongauer, No. 33.) *h.* 10: *w.* 6, 5-8ths.

18—27. *The five Wise, and the five Foolish Virgins.* (Schongauer's Catalogue, No. 77 to 86.) *h.* 4, 5-8ths: *w.* 3, 1-4th.

ALART DU HAMEEL.

(*a*) (*b*)

"The engraving, No. 5 of this Catalogue," Mr. Bartsch observes, "proves not only that the name of this artist was *Alart du Hameel*, "but also that he was a resident or townsman of Bois-le-Duc, called "in the Dutch language *s'Hertoghen Bosch*, or *s'Hertoghenbos*.

"We have many prints," continues Bartsch, "engraved after the "inventions of Jerome Bos" (a painter of eminence); "who, we learn "from Charles van Mander and Sandrart, flourished at the close "of the fifteenth century, and was also a resident of Bois-le-Duc. "Some of these pieces are inscribed *Hieronymus Bos*, and the others

" *Bosch* or *Bosche;* which occasions us to be of opinion, that those " more ancient engravings by *Alart du Hameel,* which bear the name of " *Bosche,* (as is the case with Nos. 1, 2, 3, and 4 of this Catalogue), " were executed, in like manner, after the designs of Jerome Bos. " The whimsical and grotesque invention, and the style of design " displayed in those four pieces, further justifies this opinion; being " in all respects similar to what we observe in the prints which have " been engraved after the works of Jerome Bos, by more modern " artists: and indeed the composition of the piece by Hameel, " No. 4, so greatly resembles a print which was published at Paris " in the year 1601, by Paul de la Houue, as to give reason to be- " lieve, that the engraving of the former artist was copied from a " design of Jerome Bos, and that of the latter from a finished pic- " ture of the same subject, wherein the painter had been induced " to make a few alterations."

1. *The Brazen Serpent.* The brazen Serpent appears raised upon a pole, on the top of a mount, upon the left of the print; and on the right are the Israelites on their knees, regarding it with expressions of devotion. In the middle of the piece is to be remarked a man, who raises his arms towards heaven; and in the fore-ground are four others, extended upon the earth, endeavouring to defend themselves against the fiery serpents which are tormenting them; and a fifth, on the left, who is represented taking off his bonnet. In the middle at top is engraved, in gothic characters, the name *bosche* and the monogram (*a*); and at the two upper corners of the plate are pieces of ornamental foliage. *h.* 10, 3-8ths: *w.* 7, 3-8ths.

2. *The Last Judgment.* In the middle of the upper part of the print, Christ appears, seated on a rainbow; his feet resting upon a globe. He has a palm in his right hand, and near his left is the sword of divine justice, suspended in the air. The distance, on the left, presents a hollowed path, by which the elect are conducted by angels towards heaven. At the entrance of this path are seen an angel and a devil, disputing each other's title to the body of a man who has just risen from the grave. In the sky, on this side, are two

angels, sounding trumpets, and a scroll, whereon is inscribed: *Hec est dies quem fecit Dominus.* In the back-ground, on the right, is hell, represented by a strong castle, into which the reprobate are dragged by demons of the most hideous aspect; and in the sky, on this side, are two other angels with trumpets, and a scroll, on which is written: *Surgite mortui. Venite ad judicium.* The entire fore-ground of the piece is peopled with demons, represented under the most monstrous and fantastic forms. At the top of the print, a little towards the left, is the name *bosche* and the monogram. *w.* 14, 1-8th: *h.* 9, 5-8ths.

3. *An unknown devotional subject.* This piece represents a Chapel of gothic architecture, surmounted by a balcony; from which an angel appears, addressing a king, who is on horseback, in the fore-ground on the left, followed by six attendants on horseback, dressed in complete armour. On the right are four men, standing at the entrance of the Chapel, regarding an old man, who, with his head uncovered and his feet naked, as if in penance, is seen entering into the Chapel, bearing in both his hands something resembling a beam, enriched at the two extremities with ornaments. Near the middle of the print, at top, is the name *bosche,* and the monogram (*a*). *h.* 10, 3-8ths: *w.* 7, 3-8ths.

4. *An Elephant, with a Castle upon his back, attacked on all sides by Soldiers.* The elephant is seen in profile, and turned towards the left. Amongst his assailants, two in the fore-ground may be observed, one of whom is seated on a bull, the other on a lion. At the top of the print, on the right, is the mark (*a*) and the name *Hameel;* which last is repeated upon the trappings of an animal in the fore-ground, on the left. In the middle, at top, is the name *bosche. h.* 13: *w.* 7, 7-8ths.

5. *A Design for a Tabernacle, to contain the Sacrament; richly decorated with gothic ornaments, but without figures.* Upon a scroll, with which the pedestal is ornamented, is inscribed: *Deus est ex substancia patris,* &c. On the base of a pilaster, on the left, is written: *Non desino;* and on that of a corresponding pilaster, on the

right, is the name *hameel.* At the top of the piece is the name *Alart du hameel,* engraved in gothic characters, and the mark (*b*). In the lower part of the piece is the word *shertoghenbosché,* in gothic characters; and lastly, at the bottom, is the mark (*a*).

This piece is engraved upon three plates, which when joined, the one over the other, measure altogether about 43 inches in height. The bottom plate is, *h.* 17: *w.* at bottom, 10;—the middle one, *h.* 13: *w.* 8;—and that at top, *h.* 13: *w.* 6.

6. *A Design for the upper part of a similar Tabernacle.* In the upper part of the print, on the left, is the name *hameel,* and the mark (*b*). This plate is of the form of a hexagon, having one of its angles in the middle at top, and a corresponding angle at bottom. It measures, extreme height, 15; extreme width, 5.*

Engravings marked L G.

1. *Christ tempted by the Devil.* Jesus stands on the left, and appears rebuking the Demon, who is represented under a hideous form, standing opposite to him. The mark is in the middle of the print, at bottom. *h.* 8, 1-half: *w.* 6, 5-8ths.

2. *Christ's triumphal Entry into Jerusalem.* The procession moves towards the right. The mark is in the middle at bottom. *h.* 8, 5-8ths: *w.* 6, 7-8ths. I have not had an opportunity of seeing either of these two pieces, which are all that Bartsch enumerates, bear-

* *Heinecken* (Dictionnaire, vol. iii. pp. 184-5) describes three other pieces, which I think we may take it for granted were engraved by Du Hameel, in these words:

"*St. Christophe portant l'enfant Jésus* "*au travers de la mer.* On y voit un Her- "mite avec sa lanterne, et autres figures gro- "tesques.

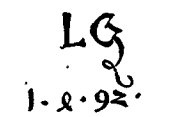
"*Constantin le Grand, marchant avec son* "*armée.* Un Ange dans les airs lui montre "la croix: piece in 4°.

"Le même maitre," continues Heinecken, "a gravé pareillement une pièce ano- "nyme, où l'on voit *un corps de Jésus Christ* "*sur les genoux de sa mère,* soutenu par St. "Jean, et accompagné d'autres figures. On "apperçoit au fond, six autres sujets; savoir "la circoncision, l'enfant Jésus au temple, "la fuite en Egypte, le portement de croix, "le crucifiement et la sépulture."

ing the above mark. The two smaller ones which follow are in my own collection, and have so great a resemblance of manner to the works of *Lucas Cranach*, that I am very much inclined to believe them to be early productions of that artist; I say early, because one of them bears the date 1492, and Cranach was not born until 1470. Perhaps the two last characters of the mark may be intended for *Cr.*

2*. *The Madonna, seated upon the grass, suckling the Infant; and two Angels in the air, holding a crown over her head.* She is seen in a three-quarter view, and turned towards the right. The mark is at bottom. A circle. Diameter, 2, 3-8ths. This little piece possesses great beauty, and is executed in the most delicate style of engraving possible.

2**. *A piece of ornamental foliage, of a form nearly circular, within which is represented the well-known subject of a young Female caressing the Unicorn.* She is seated on the right: the Unicorn is on the left, and has his fore feet upon her lap. In the margin at bottom is the mark, and the date 1492, thus:



This piece measures, from the top of the ornament to the bottom of the mark and date, 3 inches: the greatest width of the ornament, is 2, 5-8ths.

MAIR.

Mr. Bartsch states, that according to a manuscript catalogue by one Paul Beham, cited by De Murr in his Journal, (tom. ii. p. 241) this master was of the town of Landshut.

1. *David and Goliath.* David is on the left, and appears about to cast a stone at the giant, who, dressed in complete armour, is seen standing on the right, holding a staff with both his hands. At the bottom, on the left, is the name MAIR. *h.* 9, 1-8th: *w.* 6, 3-8ths.

2. *Sampson carrying off the Gates of the City of Gaza.* He is seen

in profile, and directs his steps towards the left. The name M[illegible] is at bottom. *h.* 9, 3-4ths: *w.* 6, 1-8th.

3. *Sampson and Dalilah.* He is lying asleep on the ground, at the feet of Dalilah, who, seated on the left, appears cutting off his hair. Two Philistines are seen standing at the door of the chamber, ready to seize Sampson. The name, MAIR, is engraved at the bottom of the piece, near the middle. *h.* 8, 7-8ths: *w.* 6, 5-8ths.

4. *The Nativity.* The Madonna is on her knees, in the middle of the print, and appears giving a kiss to the Infant, whom she holds in her arms. In the fore-ground, on the left, is an Angel, also kneeling; and behind, on the same side, is Joseph. In the middle, at bottom, is the name MAIR, and at top is the date 1499. *h.* 8: *w.* 5, 3-8ths.

5. *The Adoration of the Magi.* The Virgin is seated, with the Infant on her lap, in the middle of the print; and on the left are the three kings, one of whom, on his knees, is presenting his offering. On the right, at the door of the stable, stands Joseph; and in the distance are seen two shepherds. The name, MAIR, is engraved at bottom, on the right. *h.* 6, 3-4ths: *w.* 4, 3-8ths.

6. *Christ bearing his Cross.* He is preceded by three executioners, one of whom appears blowing a horn. The procession moves towards the right. At the upper part of the print, on the left, is the date 1506; and at bottom, on the same side, is the name MAIR. *h.* 4, 1-half: *w.* 2, 3-4ths.

7. *The Virgin and Child, Joseph, and two Angels.* The Madonna is seated within a vaulted chamber of gothic architecture, with the Infant upon her lap. Behind her are two angels, in the act of adoration; and at the door of the chamber, on the right, is seen Joseph. The name MA(ir), and the date 14···, are engraved at the bottom of a pillar on the right. *h.* 7, 1-half: *w.* 5, 1-8th.

8. *St. Anne, a half-length figure, with the Madonna with the infant Christ, seated on her lap.* The Madonna is seen in profile, and turned towards the right. The group is placed within a sort of niche, ornamented by four angels. At the bottom of a column, on each

side, is the letter W; and in the middle, at bottom, is inscribed: 1499 · HILF S ANN SELB TRITT . MAIR. *h.* 9, 3-8ths: *w.* 6, 5-8ths. Bartsch suspects, from the two W's upon this piece, that it may have been engraved by *Wenceslas of Olmutz*, after a design of *Mair*.

9. *The Martyrdom of St. Sebastian.* The Saint appears bound to a tree, on the right of the print; and on the left are three archers, one of whom is taking aim at him with an arrow. The name MAIR is at bottom, on the left. *w.* 9, 3-4ths: *h.* 6, 1-4th. Bartsch appears to doubt the antiquity of this engraving.

10. *An enclosed Court or Garden, within which are represented a Company of Ladies and Gentlemen.* One of the gentlemen appears walking with a lady, in the middle of the piece; a second is seated with his mistress, in the fore-ground, on the left; and a third couple are seen, promenading, in the back-ground on the same side. The entrance to the court is guarded by soldiers; but their vigilance is of no avail against Death, who is discovered behind the wall of the enclosure, aiming an arrow at its happy inhabitants. Above, in a balcony on the right, is seen a man, amusing a lover and his mistress with the music of the bagpipes; and below is a buffoon, with one foot on a step, playing upon the guitar. The name MAIR is at the bottom of the print, on the right; and above, on the same side, the date 1499. *w.* 12, 1-half: *h.* 9, 5-8ths.

11. *An unknown subject.* The scene is the interior of an apartment of three vaulted chambers; the central one of which is supported by a large pillar, ornamented with sculpture, and surmounted by the statues of two buffoons, seated on either side of a tablet, whereon is the date 1499. In the fore-ground, on the left, is a man sitting, playing the bagpipes; and near the pillar, in the centre, is a young lady of a modest aspect, sitting with a lap-dog on her knee, to whom a gentleman behind the pillar appears presenting a scroll, whilst a second gentleman, habited in a cuirass, and seated on the right, is addressing her. The name MAIR is inscribed at bottom. *w.* 15: *h.* 10, 5-8ths.

12. *A young Gentleman in a balcony, surrounded by three Courtezans*

and a Buffoon. The name MAIR is engraved in the middle of the print, at bottom. *h.* 15, 1-4th: *w.* 10, 5-8ths.

The following piece, although bearing the name MAIR, is considered by Mr. Bartsch as doubtful.

An Edifice of gothic architecture, ornamented with statues, at the door of which is seen a young Female receiving a Gentleman, who is about to enter. The name MAIR is at bottom on the left. *h.* 8, 7-8ths: *w.* 6, 5-8ths.

Engravings marked M3.

According to Sandrart, the initials M. Z. denote an artist whom some called *Martin Zink*, and others *Martin Zatzinger*. In the catalogue of engravings written by Paul Beham, and cited by De Murr, in his Journal, they are said to signify *Mathias Zingel*. All this, as Bartsch observes, is sufficient to shew that their real signification is unknown. It is conjectured, from two of the prints of this unknown artist, Nos. 13 and 14 of the following catalogue, that he resided at Munich. Many of his engravings are executed with considerable delicacy of workmanship, but in a very dry manner. The mark, upon all of them, is in the middle at bottom.

SACRED SUBJECTS.

1. *Solomon's Idolatry.* The king is on his knees before an idol, which is seen on the right, urged to the commission of the offence by one of his concubines, who is represented standing behind him. In the middle of the print, at top, is the date 1501. *h.* 7, 1-4th: *w.* 6, 1-4th.

2. *The Madonna, sitting, with the Infant upon her lap, near a fountain, of which she receives the water in a small vase.* The date 1501 is engraved upon the fountain. *h.* 7: *w.* 6, 1-8th.

3. *The Decollation of St. John the Baptist.* The executioner appears placing the head of the Saint upon a salver, which is held by

the daughter of Herodias; who stands on the left, accompanied by a female servant. *h.* 7, 7-8ths: *w.* 5, 5-8ths.

4. Mr. Bartsch, very erroneously, terms this piece 'The Martyrdom of St. Sebastian.' The real subject of it is a story, which I have somewhere read, of *a King, who ordered by his will that, when dead, he should be shot at with arrows by his three Sons;* and that he, whose arrow struck *nearest his heart,* should succeed to the crown. The eldest and the second son accordingly discharged their arrows at the bosom of their father; but the youngest, when it came to his turn, declared that he would forego his contingent title to the kingdom, rather than be guilty of so great a breach of filial piety. The youngest son was adjudged to have truly fulfilled the intent and meaning of his father's will, and was made king. The deceased monarch, his breast uncovered, and pierced with the arrows of his two elder sons, appears tied to a tree on the left of the print: the youngest son kneels on the right, and is about to be invested with the insignia of royalty. *w.* 9, 5-8ths: *h.* 6, 3-4ths.

5. *St. Sebastian.* He is seen in front, and is pierced with three arrows. *h.* 3, 1-4th: *w.* 2, 1-half.

6. *St. George on horseback, killing the Dragon.* *h.* 4, 1-8th: *w.* 3, 1-half.

7. *St. Christopher carrying the infant Jesus across the river.* *h.* 7, 1-half: *w.* 5, 1-8th.

8. *The Decollation of S. Catharine.* She is kneeling, and seen nearly in a back view, in the middle of the print, her figure being turned towards the right. The executioner, who stands behind her on the left, accompanied by the emperor and his attendant, is about to draw his sword; and on the right are three angels, represented without wings, who kneel, holding a linen cloth in which to receive the Saint's head. In the distance is a group of five soldiers, three of them on horseback, and the broken wheel. *h.* 12, 1-4th: *w.* 10, 1-8th.

9. *The Decollation of S. Barbara.* The Saint is on her knees in the middle of the print, and turned towards the right. Her father

has seized her by the hair with his left hand, and elevates his sabre with the other hand, that he may cut off her head. The chalice, with the host, is seen behind him upon the ground. *h.* 6: *w.* 4, 7-8ths.

10. *S. Ursula.* She is seen in profile, and appears walking towards the right; having a book, in which she reads, in her left hand, and in her right an arrow. *h.* 5: *w.* 3, 3-8ths.

11. *S. Catharine.* She is seen in a three-quarter view, and turned towards the left; holding a book, wherein she is reading, in her right hand, and in her left, a large sword. On the ground behind her, on the left, is the broken wheel. *h.* 4, 7-8ths: *w.* 3, 3-8ths.

12. *S. Margaret.* She is seen in front, and holds a long staff, surmounted by a cross. The dragon is at her feet, on the left. Same dimensions.

PROFANE SUBJECTS.

13. *An Entertainment at the Court of Munich.* In the middle of the back-ground, the Duke of Bavaria is seen, seated at table with a Lady, playing at cards: meanwhile three of the Grandees of the Court are represented, promenading with their mistresses, in that part of the chamber which is nearest the eye; a fourth is seen, seated with a lady, in the fore-ground on the right; and a fifth appears advancing towards his mistress, who is seated a little behind, on the same side. Above on either side are musicians; and at a door of the apartment, on the left, is a guard; there stationed in order to keep off the populace. Over the head of the Duke is the date 1500. *w.* 12, 1-4th: *h.* 8, 1-half.

14. *A Tournament.* This piece, the companion of the last, represents a tournament which took place at Munich. The entire fore-ground is filled by the combatants. The date, 1500, is engraved on the front of a building on the right. Same dimensions.

15. *A young Gentleman, seated in a Chamber, and seen in a back view, embracing a Lady.* The date 1503 is inscribed over a window

on the right, and the mark of the artist is engraved on a tablet placed against the wall, in the fore-ground on the same side. *h.* 6, 1-4th: *w.* 4, 1-half.

16. *A Gentleman and a Lady, seated, in conversation, on the ground.* The back-ground is a landscape. *h.* 5, 7-8ths: *w.* 4, 3-4ths.

17. *A naked Female, with a Sun-Dial in her hand, standing upon a Skull.* The back-ground is a landscape. *h.* 7, 1-4th: *w.* 5, 1-8th.

18. *An old Man, walking on all-fours, with his Mistress riding on his back.* *h.* 7: *w.* 5, 1-8th.

19. *A Gentleman on horseback, with a Lady riding behind him.* The horse gallops towards the right. *h.* 5: *w.* 4, 3-8ths.

20. *A Soldier, with a halberd, accompanied by a Drummer, a Fifer, and a Standard-bearer.* *w.* 6, 1-8th: *h.* 4, 3-4ths.

21. *A Woman, who appears covering an Owl with a part of her robe,* and looks up towards the right; where are seen the rays of the Sun, and a scroll thus inscribed: DUCK DICH · 1500. *h.* 6, 3-8ths: *w.* 4, 3-4ths.

Mr. Bartsch closes his catalogue of this artist by observing, that there exists a series of twelve pieces, each representing a man at the moment of death, and measuring, *h.* 3, 1-half, *w.* 2, 5-8ths, which, although they bear the same initials, are certainly by another hand.

Engravings marked I. C.

The ancient German engravings upon which these initials are found, sometimes divided by a small coat of arms, appear to be all of them copies from Martin Schongauer. Hence there seems but little ground for the opinion, that they are the work of Hans Culmbach; who is said to have been the disciple of one Jacob Walch, and, after the death of that artist, to have studied under Albert Durer.

1—12. *The Passion of Christ;* a set of twelve pieces, engraved in the same direction as the originals by Schongauer, (Nos. 9—20 of

his Catalogue). *h.* 6, 3-8ths: *w.* 4, 1-half. Each piece is marked I. C. in the middle at bottom.

13. *Christ bearing his Cross:* also in the same direction as the original by Schongauer. (No. 21.) This piece bears the small coat of arms, between the initials I. C. *w.* 17, 1-8th: *h.* 11, 1-4th.

14. *St. Michael.* This engraving is also in the same direction as the original by Schongauer. (No. 58.) *h.* 6, 3-8ths: *w.* 4, 1-half.

Engravings marked ISI.

The mark in all the following pieces is in the middle of the print, at bottom.

1. *Christ on the Cross, with, on the left, the Madonna and St. John, and, on the right, two Soldiers.* A circle. Diameter, 2, 1-4th.

2. *St. Christopher, carrying the infant Jesus across a river.* In a cave in the back-ground, on the right, is the hermit. A circle. Same dimensions.

3. *A Pilgrim, accompanied by an Angel; perhaps intended for St. Rock.* Same form and dimensions as the two last.

4. *A Gentleman and a Lady walking together, with Death behind a tree.* The same subject was engraved by one of the artists who marked with a W, and also by Van Mecken. There is a print of it, likewise, by Durer. See Note, p. 683. *h.* 7, 1-half: *w.* 4, 7-8ths.

5. *A group of four naked Women standing, with, behind, a Demon, and over them a Globe, on which are the letters O. G. H., and the date* 1498. The three artists just named also engraved this subject; of which mention has, likewise, been made in the note just referred to. It is to be observed that, according to Bartsch, this piece, like that by Mecken, is in a reverse direction from that of Durer. *h.* 7, 1-half: *w.* 5, 1-4th.

An Engraving marked V G

One of the Foolish Virgins: a half-length figure; copied in a re-

verse direction, from Schongauer. (No. 87.) The mark is in the middle at bottom. *h.* 6: *w.* 3, 7-8ths.

Engravings marked S A H.

1. *The Crucifixion:* a copy from Schongauer (No. 22); engraved in the same direction as the original. *h.* 4, 3-4ths: *w.* 3, 1-4th.

2. *The Madonna and Child, with, below, a Monkey;* copied, in a reverse direction, from an engraving by Durer. *h.* 7, 1-8th: *w.* 4, 7-8ths. One of the artists who marked his plates with the initial W, also engraved the same subject.

B M.[a] B M.[b] *or* B M[c]

I must observe of the four following engravings, that although they all bear the initials B. M., and are probably of nearly the same age, I am by no means persuaded that they are the work of one artist. I do not remember to have seen the second piece, nor the fourth; but the *first* and the *third* appear to me decidedly different, both in style of design and execution. The former of those two pieces has much of the manner of Schongauer, and may perhaps have been engraved by a foreign artist, from one of his designs; under which supposition the initials B. M. might perhaps be intended to stand for *Beau Martin* or *Bon Martino.* The latter, which bears the appearance of considerable antiquity, is in a style of design peculiar to itself; and is executed in a loose mode of engraving, not very unlike that which is observed in some of the less finished prints of the artist who used the initials M. Z.

1. *The Judgment of Solomon.* Solomon is seated on his throne, in the middle of the print; the dead infant lying at his feet. The two Mothers are on the right; and on the left is the executioner, with his sabre in his hand, about to take the living infant from the arms of an attendant, that he may cut it in two. Behind,

on either side of the throne, are the nobles of Solomon's court. The mark (*a*) is engraved in the middle at bottom. *w.* 16, 5-8ths: *h.* 11, 3-8ths.

2. *The Repose in Egypt.* The Virgin is seated upon a bank, and embraces the Infant, who is standing upon her lap. On the right is seen Joseph asleep, and on the left are four attendant angels, singing. The mark (*b*) is in the middle, at bottom. *h.* 8, 7-8ths: *w.* 6, 1-half.

3. *The Madonna, seated upon the grass, with the Infant standing on her lap.* She is seen in a front view, and with her left hand appears plucking a flower. Above, hovering in the air, are two graceful figures of Angels, supporting a crown over her head. The mark (*c*) is in the middle at bottom. *h.* 8, 1-half: *w.* 6.

4. *S. Barbara.* She is standing, and has a sword, with its point to the ground, in her left hand. The letters B. M. are in the middle at bottom. *h.* 6, 1-8th: *w.* 3, 3-4ths.

Engravings marked B ℭ R.

This artist is commonly styled the 'Master of the Anchor:' his name is unknown. The mark upon all the following engravings is in the middle at bottom.

1. *The Adoration of the Magi.* The Madonna is seated with the Infant, on the right. Two of the kings are represented on their knees, one of them kissing his feet. The third stands behind, on the left, and appears receiving a vase from the hands of an attendant. *h.* 8, 1-half: *w.* 5, 1-half.

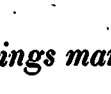
2. *The Woman taken in Adultery, brought before Christ.* Jesus stands on the left, attended by St. Peter and St. John. Upon a scroll over his head is inscribed: *Qui sine peccato—lapidem mittat.* The woman and her accusers are on the right. Over her head is written *Magister hec—quid dicas. h.* 8, 3-4ths: *w.* 6, 1-half.

3. *The Madonna, seated in a Chamber, with the Child on her lap.* She has a book in her left hand, wherein she appears to be reading,

and in her right a rose, which she presents to the Infant. *h.* 5, 3-4ths: *w.* 4, 7-8ths.

4. *The Madonna and Child.* She is seated upon a bank supported by planks of wood, with the Infant upon her knees, to whom she presents an apple. Her figure is turned towards the left. *h.* 6, 1-4th: *w.* 4, 3-8ths.

5. *S. Margaret, a standing figure, turned towards the right.* She holds a staff, surmounted by a double cross, and at her feet is the dragon. *h.* 6, 3-4ths: *w.* 3, 7-8ths.

Engravings marked  *or* .

The engravers by whom the above marks were used, are all of them unknown. Bartsch only mentions one piece by each.

(*a*). *St. John the Evangelist writing his Apocalypse, in the Isle of Patmos.* This piece is a very exact copy, in a reverse direction, from Schongauer. (No. 55.) The mark (*a*) is in the middle, at bottom. *h.* 6, 3-8ths: *w.* 4, 5-8ths.

(*b*). *A Landscape, with on the right a River the border of which is enriched with fabrics, and on the left a large rock.* In the foreground, on the left, is a hind; and on the right, on the banks of the river, is a man walking with a bundle upon his head. The mark (*b*) is in the middle of the print at bottom. *height and width,* 5, 3-8ths.

(*c*). *An ornament of Foliage.* This piece, Bartsch observes, is very badly engraved. The mark (*c*) is in the middle at top. *h.* 2, 7-8ths: *w.* 2.

Engravings marked thus:

The engraver who used this mark, also, appears to be quite unknown.

1—12. *The Passion of Christ;* a set of twelve pieces, copied, in the same directions as the originals, from Nos. 2 to 13 of the artist

who used the initials . *h.* 5, 3-4ths: *w.* 4, 1-4th. Bartsch appears only to have seen six pieces of this series.

1. *Christ's triumphal Entry into Jerusalem.* The mark is in the middle at bottom.—2. *The Last Supper.* The mark is at bottom, towards the left.—3. *Christ praying on the Mount of Olives.*—4. *Christ taken in the Garden.*—5. *Christ brought before the High Priest.*—6. *The Flagellation of Christ.* The mark is in the middle at bottom.—7. *Christ crowned with Thorns.*—8. *Christ bearing his Cross.*—9. *The Crucifixion.*—10. *The Burial of Christ.* The mark is in the middle at bottom.—11. *Christ's Descent into Limbo.* The mark is in the middle at bottom.—12. *The Resurrection of Christ.* The mark is in the middle at bottom.

13—24. *The twelve Apostles.* These twelve pieces are copies, in a reverse direction, from Schongauer, (No. 34 to 45 of his Catalogue). *h.* 3, 1-half: *w.* 2, 1-8th. The mark upon each, is in the middle at bottom. Bartsch does not appear to have seen the entire series.

25. *A Plate containing four circles;* each measuring 2, 1-8th in diameter, and enclosing the portraiture of a female Saint, standing. The first, on the left, at top, represents *S. Agnes;* the second, on the right at top, *the Madonna with the infant Christ;* the third, on the left at bottom, represents *S. Barbara;* and the fourth, at bottom on the right, *S. Catharine.*—The entire piece measures, *h.* 5, 3-8ths: *w.* 4. The mark is engraved upon a scroll, in the middle of the plate.

26. *The Arms of the Bishoprick of Eichstädt.* This plate contains two escutcheons, placed side by side. That on the left, which is supported by two angels, contains, according to Bartsch, the armorial bearings of the see of Eichstädt; that on the right, those of Wilhelm de Reichenau, Bishop of Eichstädt, who died in the year 1496. The mark is in the middle at bottom. *w.* 7, 3-4ths: *h.* 6, 1-4th.

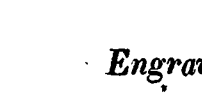
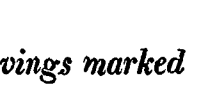
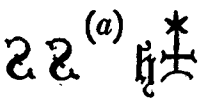
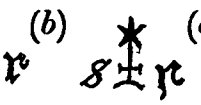
The collection of the British Museum, enables me to augment Mr. Bartsch's Catalogue of this unknown artist with the following specimen.

26*. *A Party of Pleasure, in an enclosed Court or Garden.* Two ladies and two gentlemen are seated at a table towards the left, partaking of a repast of fruit and wine. One of the gentlemen is playing upon the guitar; and in the fore-ground, on the same side, is a man drawing water from a well. A lady and gentleman standing, and another lady and gentleman seated on the ground, form a group in the fore-ground, on the right. Further off, on the same side, are seen a woman and a buffoon, standing at the door of the inclosure: she appears taking hold of one of the ears of his fool's cap with her left hand, whilst she puts her other hand into his pocket. The back-ground rises very high up the print, and exhibits a mountainous country, with buildings, and some cavalry passing a river. This piece is executed in a crude and unfinished manner of engraving. *h.* 14, 3-4ths: *w.* 12.

Engravings marked HHS.

The artist who used this mark is entirely unknown. All that Bartsch appears to have seen by him, are the following copies from Schongauer.

1—12. *The twelve Apostles,* a set of twelve pieces. *h.* 3, 3-4ths: *w.* 2, 1-4th. These engravings, except the St. Peter, are copies, in a reverse direction, from Schongauer. (No. 34 to 45). The mark on each piece is in the middle at bottom, with the exception only of the St. Judas Thaddeus, which has no mark.

Engravings marked  (a)  (b)  (c) *or*  (d).

The artists who used these marks, also, are all unknown.

(*a*). *The Madonna, standing, with the infant Jesus in her arms.* The mark (*a*) is in the middle at bottom. *h.* 6, 3-4ths: *w.* 4, 7-8ths. This piece is a copy, in a reverse direction, from Schongauer; (No. 28) but the copyist, instead of representing the Madonna

standing upon a crescent, as in the original, has placed her upon dry ground.

(*b*). *Christ bearing his Cross.* A copy, in a reverse direction, from Schongauer. (No. 16.) The mark (*b*) is in the middle at bottom, and on the left is the date 1511. *h.* 6, 3-8ths: *w.* 4, 1-half.

(*c*). *The Crucifixion.* This piece, according to Bartsch, is a copy, in the same direction as the original, from Schongauer. (No. 17). The mark (*c*), which he assures us appertains to the same artist as the mark (*b*), is engraved in the middle at bottom. Same dimensions as the last. Bartsch is of opinion, that this unknown engraver copied the entire series of the 'Passion' by Schongauer.

(*d*). *St. Christopher, carrying the infant Christ across the River:* a copy, in a reverse direction, from Schongauer. (No. 48). The mark (*d*) is in the middle at bottom, and under it are the words *Quad excudit.* *h.* 6, 3-8ths: *w.* 4, 1-4th.

Engravings marked ⅄M.

This artist is also unknown.

1. *Sampson killing the Lion.* Sampson is turned towards the right. He presses with his right knee upon the back of the lion, whilst he tears open the jaws of the animal with his hands. The mark is in the middle at bottom. *h.* 2, 3-8ths: *w.* 1, 7-8ths.

2. *St. Christopher, carrying the infant Christ on his shoulders, across the River.* The mark is in the middle at bottom. *h.* 6: *w.* 4, 1-8th.

Engraving marked thus: ⅄MR

1. *Christ seated on his Sepulchre, at the foot of the Cross,—which is surrounded by the instruments of the Passion,—with, on the left, the Madonna, and, on the right, St. John, kneeling.* In the middle at bottom are the initials M. R.; and on the left, at top, is a singular kind of monogram engraved upon an escutcheon, which Bartsch, however, is of opinion has no relation to the artist. *h.* 5, 1-half: *w.* 4, 3-4ths.

2. *The Temptation of St. Anthony.* The Saint is represented kneel-

ing before a rock which serves him for a desk, on the right of the print. His left hand is upon a book, and with his right hand he appears to exorcise the demons, of varied and hideous form, which surround him. In the distance is a view of the sea, with a ship at full sail. The letters M. R. are engraved upon a tablet, at the bottom of the plate, on the left. *h.* 6: *w.* 4, 1-4th.

Engravings marked P M (a) HW (b) *or* (c).

(*a*). *Christ seated on his Sepulchre, supported by an Angel who is standing by him on the right.* Behind the figure of Christ is another angel, holding a linen cloth. The initials P. M. are engraved in the middle at bottom. *h.* 8, 5-8ths: *w.* 6, 1-half.

(*b*). *The Madonna, seated within a boarded inclosure, with the Infant on her lap.* Behind on the right is a vine, and on the left is a tree from which is suspended a tablet, containing the date 1504. The initials H. W. are engraved upon a stone on the left, at bottom. *h.* 8, 1-half: *w.* 6, 3-8ths.

(*c*). *A Woman, dressed after the German fashion, seated on a Chair on the left of the print.* She has a large goblet in her right hand, and at her feet is an escutcheon, on which is represented a peacock. The initials E. A. and the date 1506, are engraved upon a tablet (*c*) in the middle of the print, at bottom. *h.* 3, 1-4th: *w.* 2.

IN THE FOREGOING PAGES of this Chapter, the reader has been presented with some account of the numerous engravers who flourished, whether in Germany or in the Low Countries, from the earliest introduction of the art, until the commencement of the sixteenth century. At this period the genius of Albert Durer began to diffuse its influence, and a new epoch commenced. Upon the whole, this artist is justly esteemed the greatest master of the ancient schools now under consideration; though, as I shall have further occasion to observe, it is generally admitted that, in some respects, he was surpassed by his contemporary and rival, Lucas Van Leyden.

ALBERT DURER.

NAT. 1471. OB. 1528.

Albert Durer was born at Nuremberg, on the 20th day of May, in the year 1471. His father, who is said to have been a goldsmith of some ability, was desirous of bringing up his son to a profession, by the practice of which himself had been enabled, though with difficulty, to provide for the wants of a numerous family: but the genius of Albert aspired to the higher departments of art; and, at length, when he had reached his fifteenth year, his father,* moved by his entreaties, consigned him to the care of Michel Wohlgemuth, that he might learn painting.† He remained with Wohlgemuth until after Easter in the year 1490, when, agreeable to the custom then prevalent in Germany, he set out upon his travels.

It is uncertain what were the provinces and cities that he visited during his absence at this time; save that, in the year 1492, as has already been observed,‡ he was received at Colmar, by Gaspar, Paul, and Louis, the brothers of Martin Schongauer. The opinion of Sandrart, Doppelmayer, D'Argensville, and other authors, that Albert, about this period, made a visit to the Netherlands, and also to Venice, is, according to Bartsch, decidedly erroneous; and was occasioned by those writers having confounded his first travels with the journeys which many years afterwards he made to those countries. He returned home after Pentecost, in the year 1494, and soon after took to wife Agnes, the daughter of Jacques Frey, a celebrated mechanic of Nuremberg; who, though a beautiful woman, was of so vile a temper and disposition, that she constituted the misery of his future life.

* The father's name also was Albert. His portrait, painted by the son in 1497, was engraved by Hollar.

† See p. 641.

‡ pp. 638, 639.

In 1506, Albert made a journey to Venice,* where he remained until the month of September in that year; painting, during his stay, several pictures, for which he received handsome remuneration. After Venice he visited Bologna, where, however, he appears to have made no long sojourn, since before the expiration of the year, or early in the ensuing one, he is supposed to have again returned to his home.

According to Vasari, Durer's journey to Venice was undertaken by him for the purpose of enforcing his complaints to the magistracy of that capital, against Marc Antonio, for having copied and sold as the originals, the series of thirty-six prints, representing 'The Passion of Christ,' which Durer had engraved in wood. This account Mr. Bartsch thinks wholly unfounded. He observes, that "such "a thing as a law, prohibiting any one to copy or imitate a pro- "duction of art, executed by a stranger, in a foreign country, was "never heard of. Besides," continues he, "Marc Antonio copied "not only the Passion by Albert, but also the twenty cuts of 'the "Life of the Virgin,' and many other detached pieces which had "been published by Albert Durer, struck off from engravings in "wood. But that," Mr. Bartsch remarks, "which, above all, "proves the incorrectness of Vasari's account, is, that the wood- "cuts of the Passion bear date from 1509 to 1512,† and that con- "sequently they could not have appeared until several years after "Albert's visit to Venice, which took place, as above stated, in "1506." Nor does it appear, from Mr. Bartsch's account, that Durer made a second journey to Venice, to which the story of Vasari might refer: he assures us, that no trace of such second journey thither is to be found in the history of Albert's life; but that, on the contrary, such a relation would be in opposition to numerous facts of

* Huber 'Manuel des Curieux, &c.' tom. i. p. 123, speaks of Durer's journey to Venice as a doubtful matter; but Bartsch informs us, that De Murr has published, in the 10th vol. of his Journal, no less than eight letters, written by Albert Durer, during his stay at Venice, to his friend Biliband Birkheimer.

† None of the pieces of this series are dated 1512. Bartsch probably meant only to say that the work was first published in that year.

notoriety, never hitherto contested. After Whitsuntide, in the year 1520, our artist undertook his journey to the Low Countries, accompanied by his wife and a female servant. Upon this occasion he kept a detailed journal of his travels, which has been fortunately preserved, and is, Mr. Bartsch observes, on many accounts, extremely interesting.* In the month of July, 1524, Albert returned once more to his residence at Nuremberg; where he continued in the diligent exercise of the arts he professed, until his death: an event which is said to have been hastened by the continual disquietudes and vexations which he endured from his wife; and which took place on the 6th of April, 1528, when he had nearly completed his fifty-seventh year.

Albert Durer, even in his lifetime, enjoyed the reputation of being the greatest master of the German school. Early initiated into the secrets of arts and sciences, he was at once a painter, an engraver, a sculptor, an architect, and a mathematician. To his great talents as an artist he joined the most excellent qualities of heart, and urbanity of manners. A stranger to low jealousy, he was ever the warm encomiast of the merits of others; and hence the praise to which he himself was so well entitled, was bestowed upon him by his contemporaries without grudging. He was on terms of intimacy with many of the principal artists of the time, and amongst the rest, with the celebrated Raffaelle Sanzio; with whom he made a frequent interchange of prints and drawings,† and who is reported to have always spoken of his abilities in terms of high commendation.

The works of Albert Durer display great fertility of invention, and propriety and strength of expression; joined to a surprising degree of perfection in all that relates to the *mechanic* of the art: But he wanted grace; and, unfortunately, neither his correspondence

* It is published by De Murr in the seventh volume of his 'Journal des Arts,' &c.

† Richardson, jun. in his Travels, p. 13, mentions a sketch by Raffaelle, which he saw in the collection of Mr. Crozat, which had been made by the great Italian artist on the back of a drawing by Albert Durer.

with Raffaelle, nor his visit to Venice and Bologna, appears to have had any influence upon his taste of design. The principles of art which he had acquired in his youth, were too firmly established in his mind to admit of any radical change taking place in them in future; and although, by his persevering application, he acquired a more competent knowledge of the human figure than had been possessed by his predecessors,—did much towards the establishment of the rules of perspective,—was a vigorous colourist,—and finished his pictures with the most astonishing delicacy of pencil; yet his works are so far from having laid the foundation of a beneficial change in the *style* of the German School, that they may rather be said to have contributed, with powerful influence, to give force and permanence to the gothic maxims of art already prevalent in it. His draperies are more abundant in stiff, angular foldings, than those of Schongauer and some others who preceded him; and may well justify the common opinion, that they were designed from small figures, clothed in wet paper. His naked figures are perplexed by frequent minute inflexions of outline, which, in order perhaps to display his acquaintance with anatomy, he studied, from emaciated models, and often marked more strongly than they appear in nature. Thus a dry, and at the same time, an affected manner of drawing, became more and more prevalent throughout Germany, which the artists of that country long, in vain, endeavoured to shake off. Some time afterwards, Hemskerch, Spranger, and Golzius made the attempt to ingraft the bold contour of the Florentine School upon this shrivelled stock: but the unnatural experiment did not succeed; and it was not until Rubens, in the Low Countries, had set the example of an entirely new style of art, that the School of Germany became wholly emancipated from the maxims which had so long impeded its progress.

But although it may admit of a question, whether or not the example and great reputation of Durer, as a painter, were not productive of evil effects, fully equivalent to the good; there can be no doubt that his numerous works of engraving merit our warmest

praise. To that intelligence of execution, which may at all times be expected in engravings performed by the hand of an original designer, he united a clearness, a delicacy, and at the same time a freedom of burin which, even until now, have, perhaps, never been surpassed: insomuch that, independently of that respect which the reputation, joined to the antiquity of the artist, may lay claim to, his finest prints are still deservedly considered as master-pieces of the art.

As the prints of Albert Durer, for the most part, are not of the extreme rarity of those of the more ancient artists, whose works have been already spoken of, I shall satisfy myself, in the following catalogue of his engravings on copper or other metals, with a simple mention of the subject and admeasurement of each; referring the curious reader to Mr. Bartsch's work for more detailed descriptions. It is proper for me to state, also, that I have omitted three pieces which, although enumerated by Bartsch, do not appear to be by the hand of Albert Durer,* and that I have adopted an entirely different method of arrangement, from the one used by him, throughout the Catalogue.

The mode constantly pursued by the above writer in his extensive work, is to arrange the engravings of each artist according to their subjects; without any reference to the periods at which they were executed, and their consequent diversity, whether of style or excellence. This method, which, I acknowledge, renders a catalogue easy of reference, appears to me to possess this one quality, at the expense of objects of greater value. In a collection of the works of a master, so arranged, the eye is fatigued by the recur-

* Viz. 'The representation of the Trinity,' (No. 27 of Bartsch's Catalogue), which is no more than a copy from one of Albert's wood engravings, as Bartsch himself acknowledges; 'the Madonna and Child,' (No. 45), which he also confesses was not engraved by the hand of Albert, although it bears his mark and the date 1520; and lastly, 'the Portrait of Joachim Patenier,' (No. 108), which, after having two or three times carefully examined it, I hesitate not to say, is, at most, engraved by an inferior artist, from a design or painting of Durer, whose mark it indeed bears, accompanied by the date 1521.

rence of perhaps twenty representations of the Holy Family; the one immediately following the other; and although, as in the case of Durer, a large proportion of the artist's engravings may bear the date of the year in which they were executed, the important advantage, thus afforded the amateur, of tracing the progress of his studies and improvement, from the beginning to the end of his career, is forfeited.

Upwards of sixty of the engravings of Albert Durer bear date from the year 1503, (for the date 1497 on the print of the 'four naked Women,' I have considered as doubtful), to the year 1526 inclusive. A smaller number have no date at all. Amongst these last are many pieces which bear the appearance of early productions of the artist's burin; and, indeed, it is probable, that none of them were executed at a late period of his life;—although it might be going too far, to hazard the opinion that they were all engraved previous to the year 1503. I commence the following Catalogue, therefore, with those engravings which are without date; beginning with a few which I think the most ancient: but I by no means undertake to determine, with accuracy, even the relative antiquity of these; and of the probable date of by far the greater part of them, I confess that I am unable to offer any opinion at all.

ENGRAVINGS WITHOUT DATE.

1. *A wild Man, of horrible aspect, attempting to take liberties with a Woman.* Above is a scroll, without any inscription. No mark. *h.* 4, 1-half: *w.* 3, 7-8ths. (Bartsch's Catalogue, No. 92.)

2. *A Man on horseback, galloping towards the right. He has a whip in his left hand, and is looking behind him.* No mark. According to Bartsch, this piece, which I have never seen, is exactly in the same style as the last. *h.* 4, 1-half: *w.* 4. (Bartsch, 81.)

3. *The Madonna and Child, with Joseph, asleep, on the left, and on the right, at bottom, a Butterfly.* *h.* 9, 1-4th: *w.* 7, 1-4th. (Bartsch, 44.) See Note, p. 683.

4. *An old Man seated by a Woman upon the grass, and giving money to her out of his purse.* *h.* 5, 7-8ths: *w.* 5, 3-8ths. (Bartsch, 93.)

5. *A monstrous Hog, with two bodies and eight feet.* The animal is said to have been pigg'd in the year 1496, at the village of Landsee, near Nuremberg. *w.* 5: *h.* 4, 5-8ths. (Bartsch, 95.)

6. *A group of five Men, on foot, dressed in the costume of the time, and one, wearing a turban, on horseback.* *w.* 5, 5-8ths: *h.* 5, 1-8th. (Bartsch, 88.)

7. *A naked Female, suckling an Infant, and in the distance a Saint on his hands and knees.* It is commonly called the Penitence of St. Chrysostom. *h.* 7, 1-8th: *w.* 4, 5-8ths. (Bartsch, No. 63.)

8. *A Lady and a Gentleman walking together, with Death behind a tree.* *h.* 7, 5-8ths: *w.* 4, 3-4ths. (Bartsch, No. 94.)

9. *A group of four naked Women, standing, with, over them, suspended, a globe,* on which are the letters O. G. H. and the date 1497. *h.* 7, 1-half: *w.* 5, 1-4th. (Bartsch, 75.) See note, p. 683.

10. *St. Jerome, in a rocky landscape, kneeling at his devotions.* *h.* 12, 1-half: *w.* 8, 7-8ths. (Bartsch, 61.)

11. *A naked Female figure, seen in profile, standing upon a globe.* *h.* 4, 5-8ths: *w.* 2, 1-half. (Bartsch, 78.)

12. *A Peasant, walking, in conversation with a Woman, and holding up his right hand.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 83.)

13. *A conversation between three Men, one of whom holds a basket of Eggs.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 86.)

14. *A Man, who has cooking utensils in his hand, and a bird on his shoulder, in company with a Woman.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 84.)

15. *A Man in a Turkish dress, with a bow and arrows, followed by a Woman with an Infant.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 85.)

16. *A Man on horseback, with a whip in his hand, galloping towards the left.* *h,* 4, 1-4th: *w.* 3. (Bartsch, 80.)

17. *St. Sebastian; seen in front, and pierced with four arrows.* *h.* 4, 1-8th: *w.* 2, 7-8ths. (Bartsch, 56.)

18. *St. Sebastian.* His figure is turned towards the left. *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 55.)

19. *The Madonna and Child.* The Infant is playing with a bird, and below is a monkey. *h.* 7, 3-8ths: *w.* 4, 3-4ths. (Bartsch, 42.)

20. *A Man seated asleep by a stove; Venus, assisted by a Demon, tempting him in his dreams; and Cupid, playing with a pair of stilts.* *h.* 7, 3-8ths: *w.* 4, 3-4ths. (Bartsch, 76.)

21. *A sea Monster carrying off a Nymph.* Bartsch styles it 'the Rape of Amymone. *h.* 9, 3-4ths: *w.* 7, 3-8ths. (Bartsch, 71.)

22. *The Madonna, with the Infant in her arms, standing upon a Crescent.* She has long flowing hair, and is turned a little towards the left. *h.* 4, 1-4th: *w.* 2, 7-8ths. (Bartsch, 30.)

23. *Christ standing, naked, and crowned with thorns.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 20.)

24. *St. George, standing, and seen nearly in front.* The dragon lies dead, behind his feet. *h.* 4, 3-8ths: *w.* 2, 3-4ths. (Bartsch, 53.)

25. *A Personification of Divine Justice, represented by a figure with a pair of scales and a sword, seated upon a Lion.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 79.)

26. *Two female Saints, standing; one of them with an Infant in her arms.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 29.)

27. *A Man holding a standard.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 87.)

28. *Three Infants, with wings; one of them holding a helmet,—the others blowing trumpets.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 66.)

29. *Four winged Infants, and a Witch riding upon a Goat.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 67.)

30. *Diana, seated, caressing a Stag, and Apollo drawing a Bow.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 68.)

31. *A Lady on horseback, and a Man, bearing a halberd, on foot.* *h.* 4, 1-4th: *w.* 3. (Bartsch, 82.)

32. *The Prodigal Son.* In this figure, Albert has represented the portrait of himself, probably at about the age of eight-and-twenty. *h.* 9, 1-4th: *w.* 7, 1-half. (Bartsch, 28.)

33. *A Coat of Arms;—a Lion rampant, with a Cock for the Crest.* *h.* 7, 1-4th: *w.* 4, 5-8ths. (Bartsch, 100.)

34. *A naked Woman, in the lap of a Satyr, assailed by another Woman with a Club, and defended by a naked Man.* *h.* 12, 5-8ths: *w.* 8, 3-4ths. (Bartsch, 73.)

35. *St. Eustachius, kneeling before a Stag, with a crucifix between its antlers.* This is the largest, and at the same time one of the most finished of Albert's engravings on copper. The Emperor Rodolf is said to have caused the plate to be gilt. *h.* 13, 3-4ths: *w.* 10, 1-4th. (Bartsch, 57.)

36. *A naked Female figure, with wings, standing in the clouds, upon a globe.* The intended signification of this piece is doubtful: it is by some called Pandora; by others Temperance; and by others, again, Fortune. *h.* 13: *w.* 9. (Bartsch, 77.)

37. *The Crucifixion.* The Madonna, accompanied by two female Saints, is on the right; and on the left is St. John, behind whom is seen a soldier. Magdalen, on her knees, embraces the foot of the Cross. This plate, which is without the mark of Durer, is said to have been engraved by him to ornament the hilt of the Emperor Maximilian's sword. An impression from the original plate is very rare. Bartsch mentions no less than seven copies from it; four of them in the same direction as the original. A circle, 1, 1-half in diameter. (Bartsch, 23.)

38. *St. Jerome, on his knees before a Crucifix.* He uncovers his bosom with his right hand, and beats it with a stone, which he grasps in his left. This piece also appears, from Bartsch's account, to be without mark. It is said to be extremely rare. A circle, 1, 1-8th in diameter. (Bartsch, 62.)

39. *The Judgment of Paris.* This also appears to be without the artist's mark, and is extremely rare. A circle, 1, 3-8ths in diameter. (Bartsch, 65.)

ENGRAVINGS BEARING THE DATE OF THE YEAR IN WHICH THEY WERE EXECUTED.

1503.

40. *The Madonna, seated, suckling the Infant:* a very delicately

finished and beautiful print. *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 34.)

41. *An Escutcheon, bearing a Skull, with, behind, a Lady, dressed in the German fashion, who is caressed by a Wild Man.* This piece is highly esteemed. *h.* 8, 5-8ths: *w.* 6, 1-4th. (Bartsch, 101.)

1504.

42. *The Nativity, with Joseph drawing Water from a Well;* very delicately executed. *h.* 7, 1-4th: *w.* 4, 3-4th. (Bartsch, 2.)

43. *Adam and Eve.* This is one of the most studied and highly valued of the artist's productions. There exist impressions of it, of great rarity, in which only the right leg of the figure of Adam and a part of the back-ground are finished; all the rest being in outline. *h.* 9, 3-4ths: *w.* 7, 1-half. (Bartsch, 1.)

1505.

44. *A naked Woman, with an Infant, and a Satyr piping.* *h.* 4, 1-half: *w.* 2, 3-4ths. (Bartsch, 69.)

45. *A Horse, seen in profile, and turned towards the left, with, behind him, a Warrior in armour.* *h.* 6, 3-8ths: *w.* 4, 1-4th. (Bartsch, 96.)

46. *A Horse, larger than the preceding, with his hinder parts turned towards the spectator, and behind him a Man in armour.* *h.* 6, 1-half: *w.* 4, 5-8ths. (Bartsch, 97.)

Of the year 1506, the same in which Albert visited Venice, I find no dated print by his hand, and of the year following only one; which last appertains to the series of 'the Passion of Christ,' and will be noticed with the rest of that work, under the year 1512, in which the greater number of the pieces were executed.

1508.

47. *St. George seated on horseback.* The 8 in the date bears the appearance of having been originally a 5. It is possible that the plate was commenced in 1505, but left unfinished until the year 1508. *h.* 4, 1-4th: *w.* 3, 1-4th. (Bartsch, 54.)

48. *The Crucifixion, with the four Maries and St. John at the foot of the Cross.* A highly finished engraving. *h.* 5, 1-4th: *w.* 3, 7-8ths. (Bartsch, 24.)

49. *The Madonna, with a crown on her head and the Infant on her left arm, standing upon a crescent. h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 31.)

Besides the above three pieces, two of those of 'the Passion,' just mentioned, bear date this year. I find only one copper-plate engraving by Albert, dated in 1509; viz. the title to the said series of 'the Passion;' and only one of the year 1510. These two years, and the year 1511, appear to have been principally devoted by him to the execution or superintendence of his extensive works of engraving in wood.

1510.

50. *S. Veronica, a standing figure, holding the Sudarium, on which is expressed the face of Christ.* Extremely rare. *h.* 3, *w.* 2. (Bartsch, 64.)

1511.

51. *The Madonna, seated, with the Infant on her lap, and in her hand a Pear. h.* 6, 1-4th: *w.* 4, 1-4th. (Bartsch, 41.)

One of the pieces of the following series of 'the Passion,' also, bears date this year.

1512.

52—67. *The Passion of Christ, a series of* 16 *Pieces. h.* from 4, 1-half, to 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 3—18.)

I have been unwilling to separate the pieces of this series, and have therefore placed the whole under the year 1512, in which the ten out of the sixteen appear to have been executed.

52. *The Title:—Christ standing naked by a pillar: he is crowned with thorns, and holds a rod and a scourge: below are the Madonna and St. John. It is dated,* 1509.—53. *Christ praying in the Garden.* 1508.—54. *The taking of Christ in the Garden.* 1508.—55. *Christ brought before the High Priest.* 1512.—56. *Christ brought before Pilate.* 1512.—57. *The Flagellation of Christ.* 1512.—58. *Christ*

crowned with thorns. 1512.—59. *Pilate presenting Christ to the People.* 1512.—60. *Christ led away to be crucified; Pilate washing his hands.* 1512.—61. *Christ bearing his Cross.* 1512.—62. *The Crucifixion.* 1511. —63. *Christ's descent to Limbo.*—64. *The dead Body of Christ lamented by the Madonna, St. John, and other disciples, at the foot of the Cross.* 1507.—65. *The Burial of Christ.* 1512.—66. *The Resurrection of Christ.* 1512.—67. *St. Peter and St. John healing the Cripple.* 1513. This piece being of the same dimensions as the others, always accompanies them; although, in point of subject, it appears to have no immediate connexion with the series.

1513.

68. *Two Angels in the Sky, holding the Sudarium.* *w.* 5, 3-8ths: *h.* 3, 7-8ths. (Bartsch, 25.)

69. *The Madonna seated with the Infant on her lap, at the foot of a Tree.* *h.* 4, 1-half: *w.* 2, 7-8ths. (Bartsch, 35.)

70. *Death, with an Hour-glass in his hand, riding, side by side, with a Warrior dressed in complete Armour, and followed by a Demon.* *h.* 9, 5-8ths: *w.* 7, 3-8ths. (Bartsch, 98.) This engraving is deservedly considered one of the most capital productions of the artist.

1514.

71. *The Madonna, with the Infant in her arms, standing upon a Crescent.* *h.* 4, 5-8ths: *w.* 3. (Bartsch, 33.)

72. *The Madonna seated with the Infant in her arms, without the walls of a City.* A very finished engraving. *h.* 5, 3-4ths: *w.* 4. (Bartsch, 40.)

73. *St. Thomas, the Apostle, with a book and a lance.* *h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 48.)

74. *St. Paul. He holds a book, and at his feet, on the ground, is a sword.* Same dimensions. (Bartsch, 50.)

Durer, at different periods of his life, appears to have intended to engrave the entire series of the twelve Apostles; but he only

executed *five*. The other three pieces will be found under the years 1523 and 1526.

75. *St. Jerome, seated in his Chamber, writing.* The effect of the light shining through the casement, and the management of the perspective, are admirable. *h.* 9, 5-8ths: *w.* 7, 3-8ths. (Bartsch, 60.)

76. *A female Figure with wings, seated in a contemplative posture, and surrounded by philosophical and other instruments.* It is entitled MELENCOLIA, and is justly considered one of Durer's finest productions. *h.* 9, 3-8ths: *w.* 7, 1-4th. (Bartsch, 74.)

77. *A Man playing on the Bagpipes. h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 91.)

78. *A Countryman and a Woman dancing.* The companion to the last, and of the same dimensions. Both are excellent. (Bartsch, 90.)

Of the year 1515—I find only two dated pieces, which, as they are both etchings, will be noticed hereafter in a separate class.

1516.

Of this date, likewise, I find two etchings by Durer, which will be hereafter mentioned: also,

79. *The Madonna with a crown and a sceptre, standing with the Infant in her arms, upon a crescent. h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 32.)

I find no engraving whatever by our artist dated in the year 1517.

1518.

80. *The Madonna seated with the infant Saviour in her lap, and two Angels supporting a crown over her head. h.* 5, 3-4ths: *w.* 3, 7-8ths. (Bartsch, 39.)

We have also an etching by Durer bearing the date of this year.

1519.

81. *St. Anthony seated without the walls of a City, reading. w.* 5,

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St Anthony, from the original print by Albert Durer

1-half: *h.* 3, 7-8ths. (Bartsch.) The reader is presented with a careful copy of this piece in the annexed plate.

82. *The Madonna, seated, and giving suck to the Infant.* *h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 36.) Bartsch erroneously reads the date of 1512 upon this engraving: the last figure is certainly a 9.

83. *A Countryman with a Basket of Eggs before him on the ground, and on the left an old Woman.* *h.* 4, 1-half: *w.* 2, 7-8ths. (Bartsch, 89.) Bartsch mistakes the last figure of the date on this print also, which is certainly a 9.

84. *The Portrait of Albert, Elector of Mentz.* SIC OCULOS, &c. ANNO ETATIS SUE XXIX. M. D. XIX. *h. including margin,* 5, 3-4ths: *w.* 3, 3-4ths. (Bartsch, 102.) Bartsch erroneously states the date to be MDIX. It is possible that this print was not engraved by Albert until 1523 or 4, in which last year it was published in a book entitled *Das Heiligthum zu Sachsen,* printed at Halle.

1520.

In this year, as has been said, Albert set out upon his visit to the Low Countries; and he did not return to Nuremberg until the middle of the year 1524. The two following pieces, which, like most of those that come after, have a greater breadth of effect than is observed in the greater part of his earlier works, were probably executed after his arrival in the Low Countries.*

85. *The Madonna seated with the infant Christ on her lap, and, above, an Angel holding a crown.* *h.* 5, 3-8ths: *w.* 3, 7-8ths. (Bartsch, 37.)

86. *The Madonna, with the Infant asleep in her lap, dressed in swaddling clothes.* *h.* 5, 5-8ths: *w.* 3, 3-4ths. (Bartsch, 38.)

1521.

87. *St. Christopher, carrying the infant Saviour on his shoulders*

* Much of this same breadth of style is, however, also to be observed in the Madonna, which he engraved in 1519. It is probable, that about that time he began to think of his journey to the Low Countries, in consequence of having recently seen some of the productions of the artists of that school, which had struck him as eminently possessing the above quality.

across a River. The mark and date are engraved on a stone, on the left. *h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 52.)

88. *The same subject.* The mark and date are on a stone, on the right. Same dimensions. The last of these two pieces, both of which of course were engraved during Albert's stay in the Low Countries, is very remarkable for its breadth of effect. There exists an excellent print of the same subject by Lucas Van Leyden, which he is thought to have engraved at this time in friendly competition with Albert Durer.

I find no engraving on copper by Albert, of the year 1522.

1523.

89. *St. Simon the Apostle: he is standing and seen in front, and holds a saw.* *h.* 4, 1-8th: *w.* 2, 7-8ths. (Bartsch, 49.)

90. *St. Bartholomew the Apostle, with a book and a knife.* Same dimensions. (Bartsch, 47.)

91. *The Portrait of Albert, Elector of Mentz.* ANNO · ETATIS · SUE · XXXIIII. SIC · OCULOS · &c. *h. including margin,* 6, 3-4ths: *w.* 5. (Bartsch, 103.)*

1524.

We have two fine portraits by Albert, bearing the date of this year.

92. *The Portrait of Frederick, Elector of Saxony.* CHRISTO · SACRUM · ILLE DEI VERBO, &c. *h.* 7, 1-half: *w.* 4, 7-8ths. (Bartsch, 104.)

93. *The Portrait of Bilibald Pirkheimer.* *h.* 7, 1-8th: *w.* 4, 1-half. (Bartsch, 106.)

I find nothing on copper by Albert, of the year 1525.

1526.

94. *St. Philip the Apostle, with a book, and a staff surmounted by a cross.* He is seen in profile, and turned towards the right. The drapery of this figure is admirable. *h.* 4, 3-4ths: *w.* 3. (Bartsch, 46.)

* The date upon this piece bears reference to the year in which Durer drew it from the life: it was probably not engraved until the year following.

95. *The Portrait of Philip Melanchton.* 1526. VIVENTIS · POTUIT · DURERIUS · ORA · PHILIPPI, &c. *h.* 6, 7-8ths: *w.* 5. (Bartsch, 105.)

96. *The Portrait of Erasmus, who is represented at his desk, writing.* *h.* 9, 3-4ths: *w.* 7, 5-8ths. (Bartsch, 107.)

The last dated print of Durer, that I am acquainted with, is a wood engraving, which will be hereafter noticed, of the year 1527.

PIECES EXECUTED WITH THE DRY POINT, AND ETCHINGS.

97. *The figure of Christ, standing, and seen in a front view.* His hands are tied together, and he wears a mantle and a crown of thorns. The mark of Albert, with the date 1512, is seen in the sky on the left. *h.* 4, 5-8ths: *w.* 2, 7-8ths. (Bartsch, 21.)

98. *St. Jerome, seated amongst rocks, and praying to a Crucifix.* Upon a table before him is a book, open, and below on the left is the lion. The mark of Albert is near the border of the print, on the left, and upon a tablet in the sky, over the head of the Saint, is the date 1512. *h.* 8, 1-8th: *w.* 7, 1-8th, (Bartsch, 59.)

99. *The Madonna, seated, with the Infant in her lap, and seen in front, with Joseph behind her, on the left, and on the right three other figures.* This piece is of the same dimensions as the last, and was evidently executed at the same time. It has neither mark nor date: but, in the impression before me, the mark of Albert is added with black chalk, in the sky, on the left; probably by the artist's own hand. (Bartsch, 43.)

Mr. Bartsch states, I think erroneously, that the above three pieces were etched by Albert Durer upon Iron. To me, they appear to have been executed upon plates of a somewhat softer metal than copper, with the *dry point.* The first impressions of them are of great rarity, and have a soft and rich effect, similar to that observed in the works of Rembrandt. This was doubtless occasioned by the roughness, or *burr,* as it is technically called,

which was left on the surface of the metal by the action of the *dry point*; but which, after a few impressions, gradually wore away; soon leaving the plate in the situation of furnishing only very weak impressions. The appearance of a first impression of the last described piece has been attempted in the annexed copy.

100. *Christ seated and crowned with thorns with, upon his lap, a scourge.* It is without the monogram of Durer, but bears, near the margin at bottom, the date 1515. This piece and the following are executed by means of etching, an art of which Albert is, by some, thought to have been the inventor. *h.* 4, 3-8ths: *w.* 2, 5-8ths (Bartsch, 22.)

101. *Christ praying in the Garden.* Behind, on the left, are the three disciples asleep; and in the distance is seen the mob, coming to take Jesus. The mark of Albert, surmounted by the date 1515, is at bottom. *h.* 8, 5-8ths: *w.* 6, 1-8th. (Bartsch, 19.)

102. *An Angel, flying in the Air, and holding the Sudarium, with, below, at a greater distance from the eye, four other Angels, bearing the Instruments of the Passion.* Upon a tablet, on the right, is the mark of the artist, surmounted by the date 1516. *h.* 7, 1-4th: *w.* 5, 1-8th. (Bartsch, 26.)

103. *A Man, mounted on an Unicorn, forcibly carrying off a naked Woman.* The mark of Albert, surmounted by the date 1516, is in the sky. *h.* 12, 1-4th: *w.* 8, 3-8ths. (Bartsch, 72.)

104. *A Landscape, wherein is introduced a large Cannon.* The mark of the artist, with, over it, the date 1518, is in the upper corner of the print, on the left. Bartsch erroneously states the date to be 1516. *w.* 12, 1-half: *h.* 8, 1-half. (Bartsch, 99.)

105. *A Study of naked Figures.* On the right is a naked female, sleeping; and in the middle is a man, also naked, who kneels with one knee on the ground, and raises both his hands to his head: behind the last mentioned figure is a man holding a tankard; and on the left are a bust of a man, in profile, and a head. This print has neither mark nor date. *h.* 7, 3-8ths: *w.* 5, 3-8ths. (Bartsch, 70.)

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Holy Family from the original print by Albert Durer.

The above six etchings are most spirited performances. I am at a loss to conjecture, upon what authority Mr. Bartsch takes upon him to state, that some of them were etched upon plates of pewter, and others upon iron.

Engravings in Wood.

Mr. Bartsch, in his account of Albert Durer, has gone into an argument of considerable length, in order to shew that that artist never engraved in wood, and that he had no part in the execution of the numerous wood-cuts which bear his mark, further than that of furnishing the designs. I shall hereafter state my reasons for differing in a great degree with Mr. Bartsch upon this subject. The following catalogue will be found to contain most of the chief productions of Albert in this way: for a description of others of smaller moment, more especially detached pieces, without date, the reader is referred to Mr. Bartsch's work.

1—16. *The Apocalypse of St. John the Evangelist;* a set of sixteen pieces, including the title. *h.* 15, 1-half: *w.* 11, 1-8th. *The first edition* of this work was published in the year 1498, with text accompanying the prints, in the German language. The first leaf bears this title: *Die heimliche Offenbarung Johannes;* and on the back of the last print, (Bartsch probably ought to have said, the last but one), is the following short colophon: *Gedrücket zu Nurnbergk durch Albrecht durer, maler, nach Christi geburt M.CCCC. und darnach im xcviij. iar.*

In the year 1511, Albert printed a second edition of the work, with the text, in Latin. The title is inscribed, in very large German characters, *Apocalipsis cū figuris;* and on the back of the last piece but one of the series is the colophon; *Impressa denuo Nurnberge p̄ Albertum Durer pictorem. Anno christiano Millesimo Quingentesimo undecimo.* Under the colophon is a cautionary address, intended to deter any artist in future from venturing to copy the work: it begins in the following menacing language, which Durer was no doubt prompted to adopt, in consequence of the series having

been already copied at Frankfort, in the year 1502, by one Jerome Greff: *Heus tu insidiator: ac alieni laboris: et ingenij: surreptor: ne manus temerarias his nostris operib⁹ inicias. cave:* &c.

1. *Title. The Madonna, a half-length figure upon a crescent, appearing with the infant Christ in her arms, to St. John.* Above is inscribed: *Apocalipsis cum figuris.*—2. *St. John in the boiling Caldron of Oil.*—3. *The Almighty appearing to John, surrounded by the seven Candlesticks.*—4. *The Elders around the Throne of God, offering him their Crowns.*—5. *Death and three other figures, on Horses, destroying the Wicked.*—6. *The Destruction of the Wicked by Fire from Heaven.*—7. *The Sealing of the Elect in their Foreheads.*—*The seven Angels, with Trumpets.*—9. *Four Angels, destroying the Wicked with the Sword.*—10. *St. John eating the Book.*—11. *The Dragon with seven heads, and the Madonna, represented with wings, standing upon a crescent.*—12. *Michael and his Angels, combating the Devil and his Angels.*—13. *The Inhabitants of the Earth worshipping the Dragon with seven heads.*—14. *The Saints, with palms in their hands, worshipping God.*—15. *The Whore of Babylon, seated upon the Dragon.*—16. *The Angel of God, chaining the Devil for a thousand years.*

The seven pieces immediately following, were probably executed about the same time as the series of the Apocalypse. They are of the same dimensions.

17. *Sampson killing the Lion.*

18. *The Madonna, with the Infant on her lap opening a Book, and Joseph standing on the right.*

19. *The Martyrdom of the ten thousand Saints of Nicomedia.*

20. *The Martyrdom of St. Catharine.*

21. *A Man of distinction on horseback, galloping towards the left, followed by an attendant on foot bearing a halberd.*

22. *A Man with a Club, who has beaten two Warriors to the ground, with, behind, a naked Woman, attacking another Female with a Jaw-bone.* Above is inscribed: *Ercules.*

23. *Six naked Men, amusing themselves in a Bath.*

24. *Five Escutcheons, containing the Armorial Bearings of the family*

of the Emperor, and surrounded by the chain of the order of the Golden Fleece. In the first impressions of this piece, the mark of Durer, and the date 1504 appear in the upper part of the print, on the right: but the more modern impressions have neither the mark nor the date. *h.* 9, 1-8th: *w.* 6. (Bartsch, 158.)

25—36. *The Passion of Christ:* a set of twelve pieces, including the title. *h.* 15, 1-half: *w.* 11, 1-8th.

25. *Title: Christ seated naked, and crowned with thorns, and a Soldier kneeling before him, offering the reed.* Above is the title of the work, printed with moveable type: *Passio domini nostri Jesu,* &c. &c.—26. *The Last Supper.* Date, 1510.—27. *Christ praying in the Garden.*—28. *Christ taken in the Garden.* 1510.—29. *The Flagellation.*—30. *Christ presented to the People.*—31. *Christ bearing his Cross.*—32. *The Crucifixion.*—33. *Christ's Descent into Limbo.* 1510.—34. *The dead Body of Christ lamented over by his Disciples.*—35. *The Burial of Christ.*—36. *The Resurrection of Christ.* 1510.

I have often thought, that the following engraving, which is of the same dimensions as the above, may have been intended by Albert as the tail-piece of the series, though I am doubtful if it is often found accompanying them. It is a master-piece of wood engraving, and was, I am persuaded, executed, in part at least, by his own hand.

37. *God the Father, seated in Heaven, and supporting the dead Body of Christ. On either side are Angels, holding the Instruments of the Passion, and above is the Holy Spirit.* In the middle of the print, at bottom, is a large tablet, containing the mark of Albert, and the date 1511.

38—74. *The Fall of Man, and his Redemption through Christ:* a set of thirty-seven pieces, including the title. *h.* 5: *w.* 3, 7-8ths.

These engravings appear to have been printed in the first instance without any accompanying text. The work was soon afterwards published, with Latin verses printed on the back of each piece, and this title: *Passio Christi ab Alberto Durer Nurembergensi effigiata cū varii generis carminibus Fratris Benedicti Chelidonij Muso-*

phili. At the end is the following brief colophon: *Finit impressum Noribergae.*

I have had occasion to observe, in an early part of this work, (note, p. 5), that a large number of the original engraved blocks of Albert Durer are still in existence, and, amongst the rest, several of those of the above series. But I was not aware, when I made that statement, that I should be now enabled, through the liberal kindness of P. E. Boissier, Esq., the possessor of these inestimable monuments of the genius and industry of that great Artist, to present the reader with the accompanying specimens, printed from the blocks themselves. Mr. Boissier, I understand, possesses nearly the complete set of these blocks, which were purchased by him some years ago, during a stay at Naples. Those who are conversant with ancient engravings in wood, will perhaps agree with me, that the blocks in question were never so well printed as upon the present occasion, since the time of Durer himself.

38. *The Title: an admirable figure of Christ, weeping for the sins of mankind.* Over the figure is the inscription: *Passio Christi ab Alberto Durer Nurembergensi effigiata,* &c., and underneath are four verses. The figure of Christ will be found, copied with all possible fidelity, in the title-page of this work.

39. *Adam and Eve eating the apple.*—40. *Their expulsion from Paradise:* dated 1510.—41. *The Annunciation.*—42. *The Shepherds' Offering.*—43. *Christ taking leave of his Mother, previous to his sufferings.*—44. *Christ's triumphal Entry into Jerusalem.*—45. *Christ driving the Money-changers out of the Temple.*—46. *The Last Supper.*—47. *Christ washing the feet of his Disciples.*—48. *Christ praying in the Garden.*—49. *Christ taken in the Garden.*—50. *Christ brought before the High Priest.*—51. *Christ blindfolded and maltreated by the Servants of the High Priest.*—52. *Christ conducted to Pilate.*—53. *Christ dragged before Herod.*—54. *Christ brought again before Pilate:* dated 1509.—55. *The Flagellation.*—56. *Christ crowned with thorns.*—57. *Christ presented to the People.*—58. *Christ led away to be crucified, and Pilate washing his hands.*—59. *Christ bearing his*

THE LAST SUPPER.

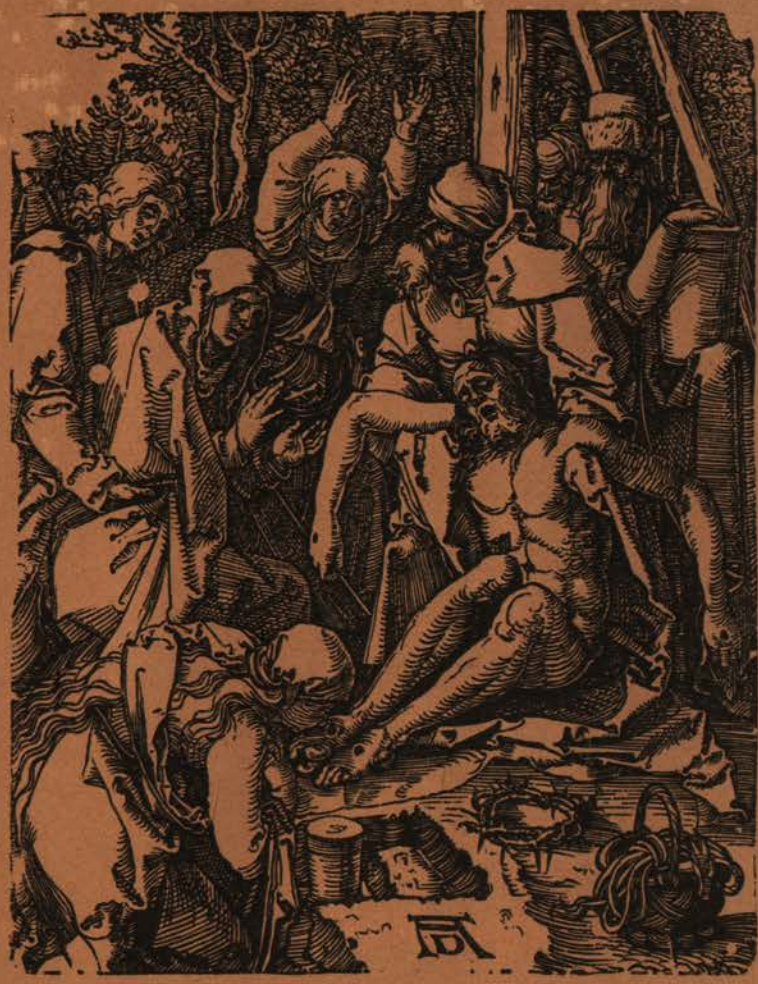
Impression from the Original Block engraved by

Albert Durer.

CHRIST BROUGHT BEFORE PILATE.

Impression from the Original Block engraved by

Albert Durer.



CHRIST TAKEN DOWN FROM THE CROSS.

Impression from the Original Block engraved by

Albert Durer.

THE ASCENSION.

Impression from the Original Block engraved by

Albert Durer.

Cross: dated 1509.—60. *S. Veronica standing with the Sudarium, between St. Peter and St. Paul:* dated 1510.—61. *Christ nailed to the Cross.*—62. *The Crucifixion.*—63. *Christ's descent into Limbo.*—64. *Christ taken down from the Cross.*—65. *The Disciples lamenting over the dead Body of Christ.*—66. *The Burial of Christ.*—67. *The Resurrection of Christ.*—68. *Christ appearing to the Madonna after his Resurrection.*—69. *Christ appearing to Mary Magdalen in the Garden.*—70. *Christ with the two Disciples at Emmaus.*—71. *The Incredulity of St. Thomas.*—72. *The Ascension.*—73. *The coming of the Holy Ghost upon the Madonna and the Apostles.*—74. *The Last Judgment.*

75—94. *The Life of the Madonna;* a set of twenty pieces, including the Title. *h.* 11, 3-4ths: *w.* 8, 1-4th.

This work, like the last, was at first printed without text; but it is probable that only a small number of impressions were taken off in this way. In the year 1511 it was published with Latin verses on the back of each print, under the following title: *Epitome in divae parthenices Mariae historiam ab Alberto Durero Norico per figuras digestam cum versibus annexis Chelidonii.* At the bottom of the last piece of the series is this colophon: *Impressum Nurnberge per Albertum Durer pictorem. Anno christiano Millesimo quingentesimo undecimo.*

75. *Title: the Madonna, seated upon a crescent, and giving suck to the Infant.* Over this group is the inscription above mentioned, and underneath are ten verses.—76. *The High Priest refusing the Offering of Joachim.*—77. *The Angel appearing to Joachim.*—78. *The meeting of Joachim and S. Anne:* dated 1509.—79. *The Birth of the Virgin.*—80. *The Virgin, when young, received by the High Priest upon the Steps of the Temple.*—81. *The Marriage of the Virgin.*—82. *The Annunciation.*—83. *The Meeting of Mary and Elizabeth.*—84. *The Nativity, with the Shepherds coming to adore the Infant Saviour.*—85. *The Circumcision of Christ.*—86. *The Adoration of the Magi.*—87. *The Presentation of the infant Christ in the Temple.*—88. *The Flight into Egypt.*—89. *The Sojourn of the Holy Family in*

Egypt: Joseph working at his Carpenter's business.—90. *Christ disputing with the Doctors in the Temple.*—91. *Christ taking leave of his Mother, previous to his Passion.*—92. *The Death of the Virgin:* dated 1510.—93. *The Assumption of the Virgin:* dated 1510.—94. *The Madonna seated with the Infant on her lap, and surrounded by Saints and Angels.*

95. *A Penitent on his knees before an altar, flagellating himself:* dated 1510. *h.* 7, 5-8ths: *w.* 5, 1-4th. (Bartsch, 119.)

96. *The Decollation of St. John the Baptist.* 1510. *h.* 7, 1-8th: *w.* 5. 1-8th. (Bartsch, 125.)

97. *The Daughter of Herodias, presenting the Head of John the Baptist to her Mother, in presence of Herod.* Dated 1511. Same dimensions. (Bartsch, 126.)

98. *The Adoration of the Magi.* 1511. *h.* 11, 1-half: *w.* 8, 5-8ths: (Bartsch, 3.)

99. *The Holy Family. St. Anne appears receiving the Infant from the arms of the Virgin.* 1511. *h.* 9, 1-4th: *w.* 6, 1-4th. (Bartsch, 96.)

100. *The Holy Family: a composition of nine figures, exclusive of two Angels, with musical instruments.* 1511. No mark. Width and height, 8, 1-4th. (Bartsch, 97.)

101. *St. Christopher carrying the Infant on his shoulders, across a River.* 1511. Without mark. Same dimensions as the last. (Bartsch, 103.)

102. *St. Jerome in his Chamber, seated at his desk, writing.* 1511. *h.* 9, 1-8th: *w.* 6, 1-4th. (Bartsch, 114.)

103. *Christ appearing to St. Gregory, upon the Altar, during the celebration of Mass.* 1511. *h.* 11, 5-8ths: *w.* 8. (Bartsch, 123.)

104. *St. Jerome seated within a cavern, writing.* The date 1512 appears, in the first impressions, upon the piece of rock which serves the Saint for a desk. The ordinary impressions are without the date. *h.* 6, 5-8ths: *w.* 4, 7-8ths. (Bartsch, 113.)

105. *Christ on the Cross, between the two Thieves. In the foreground, on the left, is the Madonna, fainting in the arms of her attendants.* *h.* 8, 3-8ths: *w.* 5, 3-4ths. (Bartsch, 59.)

106. *The Madonna and Child, and Joseph, with two Angels presenting fruit and flowers to the Infant.* *h.* 8, 1-half: *w.* 5, 7-8ths. (Bartsch, 100.)

107. *The Madonna suckling the Infant, Joseph standing on the right, and, behind, five attendant Angels.* *h.* 8, 1-half: *w.* 5, 3-4ths. (Bartsch, 99.)

108. *St. Christopher, carrying the Infant Saviour upon his shoulders, across the River.* *h.* 8, 1-half: *w.* 5, 3-4ths. (Bartsch, 104.)

109. *St. Francis receiving the Stigmates.* At bottom is an inscription: *vulneraque propter Christum,* &c. *h.* including inscription, 8, 5-8ths: *w.* 5, 3-4ths. (Bartsch, 110.)

110. *Two Hermits seated at Table in a Landscape, and a Raven bringing them food.* *h.* 8, 3-8ths: *w.* 5, 1-half. (Bartsch, 107.)

111. *St. John the Evangelist and St. Jerome, standing.* *h.* 8, 1-half: *w.* 5, 5-8ths. (Bartsch, 112.)

121. *Mary Magdalen carried up to Heaven by Angels.* *h.* 8, 3-8ths: *w.* 5, 3-4ths. (Bartsch, 121.)

122. *The Last Judgment. At bottom are the Madonna and St. John the Evangelist, one on either side, kneeling.* The latter impressions of this piece are without mark. *h.* 10, 1-8th: *w.* 6, 7-8ths. (Bartsch, 124.)

123. *St. Stephen, St. Gregory, and St. Lawrence, standing.* *h.* 8, 1-4th: *w.* 5, 5-8ths. (Bartsch, 108.)

124. *Three Saints, in episcopal habits, standing:* the companion to the last; same dimensions. (Bartsch, 118.)

125. *Eight Patron Saints of Austria; standing figures.* Their names, *S. Quirinus, S. Maximilianus, S. Florianus,* &c. are engraved at bottom. No mark. *w.* 14, 1-4th: *h.* including margin, 6, 7-8ths. (Bartsch, 116.)

126. *The Portrait of a Rhinoceros.* Date, 1515. *w.* 11, 3-4ths: *h.* 8, 3-8ths. (Bartsch, 136.)

127. *Christ on the Cross, with below, on either side, the Madonna and St. John.* The subject is surrounded by a border, which is ornamented with four angels bearing the instruments of the Passion. Date, 1516. *h.* 10, 7-8ths: *w.* 8, 3-4ths. (Bartsch, 56.)

128. *The Madonna seated with the Infant in her lap, and attended by a great number of Angels, two of whom hold a crown over her head.* Date, 1518. *h.* 12: *w.* 8, 1-half. (Bartsch, 101.)

129. *The Triumphal Arch of the Emperor Maximilian I.* This work is composed, according to Bartsch, of no less than ninety-two engraved blocks, of various dimensions; which, when joined together, form one print, of the prodigious dimensions of eleven feet and a quarter in height, by nearly ten feet in width. It was entirely engraved from the designs and under the superintendence of Albert Durer, with the exception of one small block, which Albert, it appears, did not live to see finished. An old copy of this work entire, is of the greatest rarity; but small compartments of it,—some of them representing the different branches and alliances of the family of Maximilian, accompanied by escutcheons with armorial bearings, and others, his chief battles,—are not unfrequently to be met with separately. These pieces measure, *h.* 6, 7-8ths: *w.* 5, 3-4ths. Two of the blocks bear date 1515, which Bartsch thinks was the year in which the work was commenced. The Emperor, dying in 1519, did not enjoy the satisfaction of seeing it completed. An edition of the entire work was published at Vienna in the year 1559; and the chief part of the blocks being still preserved, Mr. Bartsch was employed to superintend a reprint in 1799.—See *Peintre Graveur*, vol. vii. p. 149 *et seq.*

130. *The Triumphal Car of the Emperor Maximilian.* The Emperor is represented seated on a magnificent car, drawn by twelve horses, and attended by numerous female figures, intended to personify the virtues, &c. This work is composed of eight pieces, which, when joined together, form a frieze about 88 inches in length, by 18 inches in height. It is said to have been engraved at Nuremberg by one *Jerome Resch*, who no doubt had been brought up under the tuition, and most probably in the house of Durer himself. It may be considered as certain, that Albert drew the whole upon the blocks, if, indeed, he did not occasionally assist in the execution of some of the more delicate and difficult parts of the figures.

There are four editions of this work. The *first* edition bears the date 1522, and has various long inscriptions in the German as well as in the Latin language. One of these last ends thus: *Excogitatus et depictus est currus iste Nurembergae, Impressus vero per Albertum Durer. Anno* M.D.XXII. The *second* edition has Latin inscriptions only, and bears date M.D.XXIII. The *third* edition is thus inscribed: *Anno* M.D.LXXXVIIII. *Jacobus Chinig Germanus, tabulas hasce ab haeredibus Alberti Durerii aere proprio emptas iterum Venetiis divulgandas curavit. Kinig Germanus.* The *fourth* edition bears this inscription: *Impressus est Currus iste Amstelreodami per Harmannum Alardi Koster, et Davidem de Meyne. Anno* 1609.

131. *The Last Supper.* It appears, from the date of the year 1523 upon this piece, that it was executed during Albert's stay in the Low Countries. *w.* 11, 3-4ths: *h.* 8, 3-8ths. (Bartsch, 53.)

132. *The Crucifixion.* On the right is St. John, supporting the Madonna, and on the left is Mary Magdalen. I do not remember ever to have seen this piece, which, according to Bartsch, is printed with two blocks, in *Chiaroscuro. h.* 14, 3-4ths: *w.* 10, 1-4th. (Bartsch, 57.)

133—138. *Six circles, containing patterns for embroidery; the ornaments being relieved upon black grounds.* The mark of Durer is in the middle of each. The blocks measure, *h.* 10, 5-8ths: *w.* 8, 1-4th: (Bartsch, 140—145.)

139. *The Portrait of the Emperor Maximilian, head and shoulders, within a border.* On the ground, on each side the head, is inscribed: *Imperator Cæsar divus Maximilianus pius felix Augustus;* and upon a scroll, at bottom; *Der Teur Fürst Kayser Maximilianus,* &c. *h.* 21, 3-8ths: *w.* 15. (Bartsch, 153.)

140. *The same, without border: with the Latin inscription on a scroll, at top. No German inscription. h.* 16, 1-4th: *w.* 12, 1-half.

141. *The Portrait of Ulric Varnbuler, head and shoulders, in a large hat, size of nature.* At top is inscribed: VLRICHVS VARNBULER ZC. M.D.XXII., and below, on a sort of shield, is an inscription: *Albertus Durer Noric s hac imagine,* &c. An admirable head. Some of the

latter impressions of this piece are printed with three blocks, in chiaroscuro. I have now before me a *first* impression, coloured, as I verily believe, by the hand of Durer himself. *h.* 17: *w.* 12, 3-4ths. (Bartsch, 155.)

142. *The Armorial Bearings of Albert Durer.* Date, 1523. *h.* 14: *w.* 10, 1-8th. (Bartsch, 160.)

143. *The Portrait of Durer himself, in profile.* At top, on the left, are the arms of the artist, his cypher, and the date 1527. The *first* impressions of this piece, according to Bartsch, are without the cypher and date, and are inscribed, without the border at top: *Albrecht Durers Conterfeyt.* *h.* 11, 3-8ths: *w.* 10. (Bartsch, 156.)

144. *The Siege of a fortified City.* This piece is exquisitely engraved on two blocks, joined together. It represents a scene of vast extent, and many thousand figures, which, though of incredibly minute dimensions, are all of them full of life, and varied in their attitudes. The mark of Albert and the date 1527 are on a tablet at the bottom, on the right. *w.* 28, 3-8ths: *h.* 8, 7-8ths. (Bartsch, 137.)

145. *A colossal Head of Christ, crowned with Thorns, and seen in front.* I am unwilling to deny to Durer the credit of this admirable and most boldly executed production, although Mr. Bartsch places it amongst that artist's doubtful pieces. (No. 26.) The mark of Albert is expressed in large dimensions, in the margin at bottom. *h.* including margin, 19, 1-half: *w.* 12, 5-8ths.

LUCAS VAN LEYDEN.

NAT. 1494. OB. 1533.

Nature occasionally astonishes us with prodigies; as if desirous to proclaim her unlimited power, and at the same time assert her right to depart, as often as she sees fit, from the ordinary regulations by which she governs the world. The early history of Lucas

van Leyden can alone be considered in this way; who, when yet a child, had already given proofs of a far greater proficiency in the difficult arts of Painting and Engraving, than we often see attained by such as have made those arts their study during the course of a long life. Lucas was born at the city from whence he receives his surname, about the end of May or the beginning of June, 1494. He was instructed in the first principles of design by his father, Hugues Jacobs, who, according to Van Mander, was a painter of some ability, and was afterwards placed under Corneille Enghelbrechtsen, at that time the best artist of Leyden. Lucas is said to have produced works of art, composed as well as executed by himself, when he was no more than nine years of age, and to have already begun to practise engraving. All modes of painting were soon familiar to him: he painted on glass; in distemper; in oil colours;—and succeeded equally well in history, in portrait, and in landscape. At the age of twelve, he astonished the artists of the time by a work painted by him in distemper, representing the history of St. Hubert, for which his employer gave him in recompense as many pieces of gold as he was years old.

The earliest dated print by Lucas van Leyden is marked with the year 1508, when he was fourteen; but the merit of this performance, and still more the great ability displayed in several pieces by his hand dated in the year following, appears to justify the supposition, that not a few others may have been engraved by him at least as early as the preceding year. The style of engraving at first adopted by our artist, especially in his plates of small dimensions, was one in which he appears to have sought, by the extreme proximity of his hatchings, to give to his prints the appearance of highly wrought miniatures, or drawings in Indian ink. He afterwards discovered the great difficulty of producing numerous and perfect impressions from plates so executed, and by degrees practised a more open and regular manner of laying the strokes; though still, in his smaller engravings, he sought to unite to this clearness

of burin, the greatest delicacy of finishing. In his seven prints, representing the Virtues, executed in 1530, and in three other pieces by him of the same year, we witness a bold style of engraving, well calculated for works of larger dimensions than had been hitherto produced; which method, at a more advanced period of the sixteenth century, was adopted and gradually improved upon by the celebrated Cornelius Cort and others; until at length it became general, as well in the Low Countries as in Italy and Germany.

Lucas van Leyden was certainly not so correct a designer as Albert Durer, nor did he possess equal vigour of style. But in the arrangement of compositions of numerous figures, and in some other respects, he has been deemed his superior; and Vasari, who was an excellent critic, after having described many of our artist's chief works, pays due honour to his memory, in the following eulogium:

"The compositions of Lucas, are remarkable for their pro-
" priety; every thing being expressed in them in a manner so
" clear and unaffected, and so free from confusion, that it seems as
" if the fact which he treats could not have taken place otherwise
" than as he has represented it: his works being, in that respect,
" regulated more according to the true principles of art, than are
" those of Albert. Besides which, it is to be observed, that he
" evinced extraordinary judgment in engraving his plates; touch-
" ing the different objects in his compositions with greater lightness
" and delicacy, in proportion to their distance; as one would do
" when using colours:—thus imitating nature; where objects
" appear soft, and, as it were, melting into the air, to him who
" views them afar off: which nice discrimination of Lucas has
" opened the eyes of many of our own painters."

I adopt a chronological method of arrangement in the following catalogue of Lucas van Leyden, as I have done in that of the works of Albert Durer.

ENGRAVINGS ON COPPER.

PIECES SUPPOSED TO HAVE BEEN ENGRAVED IN OR PREVIOUS TO THE YEAR 1508. ONE OF THEM ONLY BEARS A DATE.

1. *Two naked Infants, holding hands, and dancing to the music of a trumpet, which is sounded by a naked Boy, who is seated at the foot of a rock on the left.* At bottom on the left is a tablet, with the letter L. Bartsch is of opinion, that Lucas engraved this piece before the year 1508. (Bartsch, 152.)

2. *A Man, seated on the ground, peeling a Pear; a female Pilgrim recumbent on the left; and in the back-ground, on the same side, a Man, in a Pilgrim's habit, walking.* Mr. Bartsch thinks that this piece also was engraved before the year 1508. *h.* 6: *w.* 4, 3-4ths. (B. 149.)

3. *Adam and Eve eating the forbidden Fruit.* The mark is at bottom on the right. *h.* 4, 5-8ths: *w.* 3, 1-half. (B. 7.)

4. *Abraham sending away Hagar.* In the fore-ground on the left is a dog. Extremely rare. The mark is in the middle at bottom. *h.* 10, 7-8ths: *w.* 8, 3-8ths. (B. 17.)

5. *Jephtha, returning after his victory, met by his Daughter.* *h.* 10, 5-8ths: *w.* 7, 5-8ths. (B. 24.)

6. *Dalilah cutting off the hair of Sampson.* *h.* 11, 1-8th: *w.* 8. (B. 25.)

7. *David playing on the Harp before Saul.* *h.* 10: *w.* 7, 1-4th. (B. 27.)

8. *David kneeling at his devotions, and turned towards the right.* *h.* 6, 1-8th: *w.* 4, 3-8ths. (B. 28.)

9. *Susannah and the two Elders.* *h.* 7, 7-8ths: *w.* 5, 3-4ths. (B. 33.)

10. *The Repose in Egypt: the Madonna is represented suckling the Infant.* *h.* 6, 1-4th: *w.* 5, 1-half. (B. 38.)

11. *The Holy Family.* Joseph stands on the left, resting upon his staff, which he holds in the right hand: the Madonna is seated on the ground, on the right, and raises her head towards a flower,

which the Infant, who is kneeling upon a piece of higher ground, holds to her, in order that she may smell it. The mark is upon a stone, in the fore-ground on the left. This piece, according to Bartsch, is of the greatest possible rarity. *h.* 6, 3-8ths: *w.* 4, 7-8ths: (B. 39.)

12. *The Resurrection of Lazarus.* *h.* 11, 1-4th: *w.* 8. (B. 42.)

13. *The Holy Family.* The Virgin is seated at the foot of a tree, with the Infant standing by her, extending his hands towards an apple which she holds in her left hand. Behind on the left is Joseph, who, kneeling with one knee on the ground, appears presenting her with another apple. *h.* 7, 3-4ths: *w.* 5, 3-4ths. (B. 85.)

14. *St. Luke, seated on the Ox, writing.* *h.* 4, 5-8ths: *w.* 3, 1-half. (B. 104.)

15. *St. Christopher.* The Saint is seated upon the ground, from which he appears about to rise, in order to go to the infant Christ, who is seen standing on the bank of a river in the distance. *h.* 4, 1-4th: *w.* 3, 1-4th. (B. 108.)

16. *St. George comforting the Princess, whom he has delivered from the Dragon.* *h.* 6, 3-8ths: *w.* 4, 3-4ths. (B. 121.)

17. *Mary Magdalen, seated at her devotions at the foot of a Rock.* Extremely rare. *h.* 4, 1-half: *w.* 3, 3-8ths. (B. 123.)

18. *The Monk Sergius killed by Mahomet.* This piece bears the date, 1508. *h.* 11, 1-half: *w.* 8, 5-8ths. (B. 126.)

19. *Four Soldiers, marching forward, one of them bearing a standard.* *h.* 4, 1-half: *w.* 3, 3-8ths. (B. 141.)

20. *A poor Man, seated upon a piece of rock on the left, extending his hand towards a bowl, which is presented to him by another poor Man, who stands on the right. In the fore-ground on the left is a Woman, in a sitting posture.* *h.* 4, 3-8ths: *w.* 3, 1-8th. (B. 143.)

21. *A Gentleman with a Falcon on his hand, walking in conversation with a Lady.* *h.* 4, 1-half: *w.* 3, 3-8ths. (B. 145.)

22. *A Man with a lighted torch walking with a Female, and followed by a Man armed with a sabre and a mace.* *h.* 4, 3-4ths: *w.* 3, 1-half. (B. 147.)

1509.

23—31. *The Passion of Christ:* a set of nine circular pieces, enclosed within ornamental borders. Diameter, 8, 5-8ths: The date on each is engraved in the upper part of the border. (B. 57—65.)

23. *Christ praying on the Mount.*—24. *Christ taken in the Garden.* 25. *Christ brought before the High Priest.*—26. *Christ blindfolded and insulted in the Palace of the High Priest.*—27. *The Flagellation.*—28. *Christ crowned with thorns.*—29. *Christ presented by Pilate to the People.*—30. *Christ bearing his Cross.*—31. *The Crucifixion.*

32. *St. Paul conducted, blind, to Damascus, after his conversion:* an extensive composition of so great merit, that it may truly be termed a production little less than miraculous, in a youth of fifteen. The mark of Lucas and the date 1509 are engraved on a tablet towards the right, at bottom. *w.* 16, 3-8ths: *h.* 11, 1-4th. (B. 107.)

33. *St. Anthony tempted by the Devil, under the form of a Woman.* The mark and date are engraved on a stone, at bottom. *h.* 7, 1-4th: *w.* 5, 3-4ths. (B. 117.)

34. *A Peasant with his hat in his hand, walking by a Lady, who is followed by a Female, whom a Man, with his hat on his head, conducts by the hand.* No date. *h.* 4, 1-4th: *w.* 3, 1-8th. (B. 146.)

35. *A Woman naked and standing on the right, feeding a Hind with fruit.* The date 1509 is at top, and the mark on the left at bottom. *h.* 4, 1-8th: *w.* 2, 7-8ths. (B. 153.)

1510.

36. *Adam and Eve after their expulsion from Paradise: Eve is represented carrying the infant Cain in her arms.* In the fore-ground on the right is a tablet with the mark and the date. *h.* 6, 3-8ths: *w.* 4, 3-4ths. (B. 11.)

37. *Christ presented by Pilate to the People:* a composition of above an hundred figures, and deservedly one of the artist's most highly prized works. The mark and date are engraved on a stone in the fore-ground, on the right. *w.* 17, 7-8ths: *h.* 11, 1-4th. (B. 71.)

38. *A naked Woman, playing a Dog.* The mark and date are on the right. *h.* 4, 1-8th: *w.* 2. 7-8ths. (B. 154.)

39. *A Woman with a pail, going to milk a Cow which a Man holds by a cord attached to its horns.* Behind are two other cows. The mark and date are on a tablet at bottom. *w.* 6, 1-8th: *h.* 4, 1-half. (B. 158.)

The following seven pieces, without date, are judged by Mr. Bartsch to have been executed about the year 1510.

40. *The Baptism of Christ.* *w.* 7, 1-4th: *h.* 5, 5-8ths. (B. 40.)

41. *The Return of the Prodigal Son.* *w.* 9, 5-8ths: *h.* 7, 1-8th. (B. 78.)

42. *St. Sebastian.* *h.* 4, 1-8th: *w.* 2, 7-8ths. (B. 115.)

43. *A Man bearing a Standard.* *h.* 4, 5-8ths: *w.* 2, 3-4ths. (B. 140.)

44. *A Man of distinction, accompanied by eight attendants; all of them standing figures.* This engraving is finished with the greatest possible delicacy of burin. *h.* 4, 1-4th: *w.* 3, 1-8th. (B. 142.)

45. *The Arms of the City of Leyden,* (a pair of cross keys), *surrounded by four circles, each containing a winged infant.* *w.* 4, 1-4th: *h.* 3, 1-8th. (B. 168.)

46. *A male and a female Triton, each within a branch of twisted foliage.* *w.* 4. 3-8ths: *h.* 2, 1-8th. (B. 169.)

Of the year 1511, I find no dated engraving by Lucas van Leyden. Bartsch conjectures the following series to have been engraved by him about that period.

47—60. *Jesus Christ and the Apostles,* (standing figures); a set of fourteen pieces. *h.* 4, 3-4ths: *w.* 2, 7-8ths. (B. 86—99.)

47. *Christ, with the Globe in his left hand, giving the Benediction.* —48. *St. Peter, with a Key and a Book.*—49. *St. Paul, with a Book and a Sword.*—50. *St. Andrew, with a Book and a Cross.*—51. *St. John, holding a Chalice, within which is seen a winged serpent.*—52. *St. James the Elder, with a Staff, to which is suspended a Satchel.*—53. *St. Thomas, with a Book and a Lance.*—54. *St. Judas Thaddeus, holding a Club.*—55. *St. Bartholomew, with a Chaplet in his left hand and*

in his right a cleaver.—56. *St. Philip, with a Staff surmounted by a Cross.*—57. *St. James the Younger, holding a Square.*—58. *St. Simon with a Saw.*—59. *St. Matthew, with a Halberd.*—60. *St. Matthias, holding a Cleaver.*

1512.

61—65. *The History of Joseph:* a set of five prints. *w.* 6, 3-8ths: *h.* 4, 7-8ths. (B. 19, 23.)

61. *Joseph relating his Dream to Jacob, in the presence of his Brethren.*

62. *Joseph escaping from the solicitations of the Wife of Potiphar.*

63. *The Wife of Potiphar accusing Joseph.*

64. *Joseph in Prison, explaining his Dreams to the King's Officers.*

65. *Joseph interpreting the Dreams of Pharaoh.*

The two following pieces, without date, are supposed to have been engraved about the year 1512.

66. *The Madonna, with a Crown on her head and the Infant upon her right arm, standing upon a Crescent. h.* 4, 3-8ths: *w.* 3. (B. 80.)

67. *Lucretia killing herself. h.* 4, 1-half: *w.* 2, 3-4ths. (B. 134.)

1513.

68. *The Adoration of the Magi:* one of the most capital productions of the artist. Many of the heads in this piece are full of character. The date is at bottom on the right, and on the left is the mark. *w.* 17: *h.* 11, 7-8ths. (B. 37.)

69. *John the Baptist, seated in the Desert. w.* 4, 1-4th: *h.* 3, 3-8ths. (B. 110.)

70. *St. Jerome, seated at the foot of a Rock, reading.* Same dimensions. (B. 112.)

The following five pieces are without date. Mr. Bartsch conjectures that they were engraved about this period.

71. *Abraham kneeling before the three Angels. h.* 6, 7-8ths: *w.* 5, 3-8ths. (B. 15.)

72. *Christ sitting, crowned with thorns, and surrounded by three Men, one of whom presents him with a Reed. h.* 4, 1-4th: *w.* 3, 1-8th. (B. 68.)

73. *Christ presented by Pilate to the People.* *h.* 4, 1-half: *w.* 3, 3-8ths. (B. 70.)

74. *Two Soldiers obliging Christ to drink, before his Crucifixion.* *h.* 4, 3-8ths: *w.* 3, 1-4th. (B. 73.)

75. *The Decollation of St. John the Baptist.* *h.* 4, 1-4th: *w.* 3, 3-4ths. (B. 111.)

1514.

76. *Solomon's Idolatry.* *h.* 6, 1-half: *w.* 5. (B. 30.)

77. *The Madonna seated with the Infant upon her lap, under a tree.* *w.* 4, 3-8ths: *h.* 3, 3-8ths. (B. 83.)

78. *The Death of Pyramus and Thisbe.* *w.* 6, 1-4th: *h.* 4, 5-8ths. (B. 135.)

The four following pieces, without date, are believed by Bartsch to have been executed about the year 1514.

79. *David with the Sword and the Head of Goliath.* *h.* 4, 1-8th: *w.* 3, 1-4th. (B. 26.)

80. *The Annunciation.* *h.* 4, 1-4th: *w.* 3, 1-half. (B. 35.)

81. *St. Dominick standing, with a Book and a Staff surmounted by a Crucifix.* *h.* 4, 1-4th: *w.* 2, 3-4ths. (B. 118.)

82. *St. Francis receiving the Stigmates.* *h.* 3, 1-8th: *w.* 3, 1-4th. (B. 120.)

1515.

83. *The Triumph of Mordecai.* *w.* 11, 3-8ths: *h.* 8, 1-4th. (B. 32.)

84. *Christ sinking under the weight of the Cross, accosted by S. Veronica with the Sudarium.* *w.* 4, 1-8th: *h.* 3, 1-8th. (B. 72.)

1516.

85. *Abraham sending away Hagar and Ishmael.* *h.* 5, 7-8ths: *w.* 4, 3-4ths. (B. 18.)

86. *The Madonna and St. John at the foot of the Cross.* *h.* 4, 5-8ths: *w.* 3, 3-8ths. (B. 75.)

87. *The Madonna standing with the infant Jesus upon her right arm, and St. Anne presenting him fruit.* *h.* 4. 3-8ths: *w.* 3, 1-half. (B. 79.)

88. *St. Jerome kneeling at his Devotions,* *h.* 6: *w.* 5, 1-4th. (B. 113.)

1517.

89. *The Crucifixion:* a composition of more than ninety figures, in which, as Mr. Bartsch observes, the different groups are disposed with admirable judgment and effect. In the *first* impressions of this justly celebrated engraving, the figures of the date appear in a reverse direction. *w.* 16, 1-8th: *h.* 11, 1-4th. (B. 74.)

90. *Christ standing in his Sepulchre, surrounded by the Instruments of the Passion.* *h.* 4, 5-8ths: *w.* 2, 7-8ths. (B. 76.)

91. *St. Peter and St. Paul, half-length figures, holding the Sudarium.* *w.* 4, 5-8ths: *h.* 3. (B. 105.)

92. *Two circles, surrounded by Arabesque ornaments, each containing a Cupid.* *w.* 4, 1-half: *h.* 2, 7-8ths. (B. 171.)

93. *Two other circles, with Cupids: that on the right represents a Cupid, carrying another Cupid upon his back.* No date. *w.* 4, 1-half: *h.* 3. (B. 170.)

94. *S. Gerard Sagredius, standing in his episcopal habit, and holding a Heart pierced with an arrow.* No date. Bartsch thinks it of this period. *h.* 4, 1-4th: *w.* 2, 3-4ths. (B. 119.)

1518.

95. *Esther before Ahasuerus.* *h.* 10, 3-4ths: *w.* 8, 3-4ths. (B. 31.)

96. *Christ tempted by the Devil in the Wilderness.* *h.* 6, 3-4ths: *w.* 5, 1-4th. (B. 41.)

97—100. *The Evangelists; half-length figures:* a set of four pieces. *h.* 4, 3-8ths: *w.* 3. Two of them, (the St. Mark and the St. John), bear the date. (B. 100—103.)

101. *A female figure, dressed in a long robe, and seen in profile, standing with a vase in her hands, upon the clouds.* *h.* 4, 3-4ths: *w.* 3. (B. 124.)

102. *The Madonna, with the Infant in her arms, standing within a niche, upon a crescent.* No date. Bartsch thinks it of this time. *h.* 4, 3-4ths: *w.* 3. (B. 81.)

1519.

103. *Adam and Eve eating the forbidden Fruit.* The mark and date are on the right, near the bottom. *h.* 4, 1-half: *w.* 2, 3-4ths. (B. 8.)

104. *Christ crowned with thorns, and surrounded and insulted by five of the Jews.* *h.* 6, 5-8ths: *w.* 5. (B. 69.)

105. *Christ appearing to Mary Magdalen in the Garden.* *w.* 5-8ths: *h.* 5, 1-4th. (B. 77.)

106. *Mary Magdalen giving herself up to the Pleasures of the World;* commonly called '*the Dance of Mary Magdalen.*' This engraving contains a great number of figures, and is esteemed one of Lucas's most beautiful productions. The mark and date are at bottom. *w.* 15, 5-8ths: *h.* 11, 3-8ths. (B. 122.)

107. *Two Infants with an Escutcheon;* believed to have been engraved at this time. *w.* 4, 1-8th: *h.* 3, 1-4th. (B. 166.)

108. *A half-length Portrait of a young Man holding a Skull; commonly supposed to be the Portrait of the Artist himself.* It has no date, but is thought to have been engraved in 1519. *h.* 7, 1-4th: *w.* 5, 7-8ths. (B. 174.)

1520.

Amongst the productions of Lucas Van Leyden of this year, are several etchings; but I have not placed them in a class separate from his other works, as there appears reason to believe that he occasionally mingled the two modes of etching and engraving, in many plates executed by him, as well before as after that period. Huber, indeed, goes so far as to state, (Manuel, tom. v. p. 38), that he practised etching as early as the year 1509, having learned the art from a maker of armour, who was accustomed to execute the ornamental work upon his cuirasses by means of *aqua fortis.*

109. *St. Joachim and S. Anne embracing.* *h.* 4, 1-4th: *w.* 2, 3-4ths. (B. 34.)

110. *The Meeting of Mary and Elizabeth.* Exactly the same style. No date. *h.* 4, 1-4th; *w.* 2, 7-8ths. (B. 36.)

111. *A Man and a Woman, walking, arm in arm, towards the left.* *h.* 4, 1-half: *w.* 2, 7-8ths. (B. 144.)

112. *A Man seated with a Woman in a Landscape, to whom he presents a Vase.* Same dimensions. (B. 148.)

113. *A Man playing upon the Bagpipes, and carrying two Children upon his back in a basket; and a Woman bearing a Child on her shoul-*

der, and leading an Ass with panniers, in which are three other Children. This piece is commonly called the *Uylenspiegel,* and has been several times copied; the original being of extreme rarity. *h.* 6, 7-8ths: *w.* 5, 1-half. (B. 159.)

114. *The Portrait of the Emperor Maximilian: half-length.* The head, Mr. Bartsch observes, is entirely executed with the Burin, and the rest, principally, by means of etching. *h.* 10, 1-4th: *w.* 7, 5-8ths. (B. 172.)

115. *Cain killing Abel:* an etching, touched in some parts with the burin. *h.* 4, 1-4th: *w.* 3, 1-8th. (B. 12.)

116. *David kneeling at his Devotions, with above, on the left, an Angel.* Entirely etching. *h.* 4, 5-8ths: *w.* 3. (B. 29.)

117. *S. Catharine:* half-length. An etching, retouched in some parts with the burin. *h.* 4, 1-half: *w.* 3. (B. 125.)

118. *A Buffoon endeavouring to take liberties with a Woman:* half-length figures. An etching, touched in some places with the burin. *h.* 4, 1-8th: *w.* 2, 7-8ths. (B. 150.)

119. *Christ praying on the Mount.* An etching. This piece is a repetition of No. 23. No date. Bartsch thinks it was executed at this period. A circle, diameter 8, 5-8ths. (B. 66.)

120. *Christ bearing his Cross.* A repetition of No. 30. This also is an etching, and of the same form and dimensions as the last. (B. 67.)

1521.

121—134. *The Passion of Christ;* a series of fourteen pieces. *h.* 4, 1-half: *w.* 2, 7-8ths. (B. 43—56.)

121. *The Last Supper.*—122. *Christ praying in the Garden.*—123. *Christ taken in the Garden.*—124. *Christ brought before the High Priest.*—125. *Christ blindfolded and insulted by the Servants of the High Priest.*—126. *The Flagellation.*—127. *Christ crowned with Thorns.*—128. *Pilate presenting Christ to the People.*—129. *Christ bearing his Cross.*—130. *The Crucifixion.*—131. *The dead Body of Christ lamented by the Madonna and the Disciples, at the foot of the Cross.*—132. *The Descent of Christ into Limbo.*—133. *The Burial of*

Christ.—134. *The Resurrection of Christ.*—These pieces, though they possess considerable merit, are upon the whole very inferior to the series of the Passion engraved in copper by Albert Durer.

135. *St. Jerome seated in his Chamber, with a Book and a Skull.* *w.* 5, 3-4ths: *h.* 4. (B. 114.)

136. *St. Christopher carrying the infant Christ on his shoulders across the River.* Lucas is supposed to have engraved this piece in 1521, in competition with Albert Durer. *h.* 3, 1-4th: *w.* 2, 7-8ths. (B. 109.)

137. *St. Anthony, a standing figure, with a Book and Staff.* Bartsch supposes it to have been engraved in 1521. *h.* 4, 1-half: *w.* 3. (B. 116.)

I find no engraving by Lucas bearing date 1522.

1523.

138. *The Madonna, with the Infant in her arms, and a Sceptre in her left hand, standing upon a Crescent.* A very beautifully finished engraving. *h.* 4, 5-8ths: *w.* 3. (B. 82.)

139. *The Madonna seated in a Landscape, with the Infant and two Angels.* *h.* 5, 7-8ths: *w.* 4. (B. 84.)

140. *A Countryman under the hands of the Tooth-drawer.* *h.* 4, 1-half: *w.* 2, 7-8ths. (B. 157.)

141. *An old Woman with a Bunch of Grapes.* No date; but supposed to have been executed at this period. *h.* 4, 1-4th: *w.* 3, 1-8th: (B. 151.)

1524.

142. *Cain killing Abel.* The mark and date are at bottom on the left. *h.* 4, 5-8ths: *w.* 3. (B. 13.)

143. *Lamech bending his Bow, a Child holding an Arrow, and Cain seated in the distance under a tree.* The mark and date are at top, on the left. Same dimensions as the last. (B. 14.)

144. *An old Woman playing the Violin, accompanied by a Man upon the Guitar:* engraved with great clearness of burin. *h.* 4, 1-half: *w.* 2, 7-8ths. (B. 155.)

145. *A Surgeon performing an Operation on a Countryman's Ear.* Of equal merit, and of the same dimensions as the last. (B. 156.)

1525.

146. *The Magician Virgil suspended from a Window in a Basket, and below a group of several figures.* This is considered one of Lucas's best works. Several of the heads are excellent, and the whole is engraved with the greatest delicacy, and at the same time clearness of burin. *h.* 9, 3-8ths: *w.* 7, 1-half. (B. 136.)

147. *The Portrait of the Artist himself; half-length.* An etching. Half way up the print, on the left, are the mark and date; and in the margin at bottom is this inscription: *Effigies Lucae Leidensis propria manu incidere.* *h.* 5, 7-8ths: *w.* 5, 5-8ths: (B. 173.)

I find nothing by Lucas dated in the year 1526.

1527.

148. *St. Peter and St. Paul, seated in conversation in a Landscape.* *w.* 5, 5-8ths: *h.* 3, 7-8ths. (B. 106.)

149. *The head of a Warrior in profile, in a medallion surrounded by ornaments.* *h.* 4, 5-8ths: *w.* 3. (B. 160.)

150. *Two Infants, the one bearing a large Helmet, and the other a Banner.* Same dimensions. (B. 165.)

151. *A composition of grotesque ornaments.* The date is at top, and the mark at bottom. *h.* 4, 3-8ths: *w.* 3, 1-8th. (B. 161.)

152. *An Escutcheon, within which is a Mask, supported by two winged Infants.* *w.* 4, 1-half: *h.* 3. (B. 167.)

1528.

153. *Venus and Cupid seated in the Clouds, and a second Cupid with a scroll,* whereon is inscribed: *Venus la très belle dèesse d'Amours.* *h.* 6, 3-8ths: *w.* 4, 1-half. (B. 138.)

154. *A composition of grotesque ornaments.* The date is near the middle, at bottom. *w.* 4, 3-4ths: *h.* 3, 1-4th. (B. 162.)

155. *Another composition of Grotesque Ornaments.* The mark is in

the middle, and the date at the bottom of the print. *h.* 4, 3-4ths: *w.* 3. (B. 164.)

1529.

156—161. *The History of the Creation and Fall of Man:* a set of six pieces. *h.* 6, 3-8ths: *w.* 4, 1-half. (B. 1—6.)

156. *The Creation of Eve.*—157. *God forbidding Adam and Eve to eat of the Tree of Knowledge.*—158. *Adam and Eve disobeying the said Command.*—159. *Their Expulsion from Paradise.*—160. *Cain killing Abel.*—161. *Adam and Eve lamenting over the dead Body of their Son.*

162. *Adam and Eve eating the forbidden Fruit.* The mark and date are on the left at top. *h.* 4, 5-8ths: *w.* 3, 1-8th. (B. 9.)

163. *Two Ornaments of Foliage upon the same plate, divided horizontally.* Bartsch supposes it to have been engraved about this time. *h.* 4, 1-half: *w.* 3. (B. 163.)

1530.

164. *Adam and Eve eating the forbidden Fruit.* This piece is without date; but there appears every reason to believe that it was engraved at the same time as the following. *w.* 9, 3-4ths: *h.* 7, 1-half. (B. 10.)

165. *Lot and his Daughters.* The date is in the middle at bottom. *w.* 9, 1-half: *h.* 7, 3-8ths. (B. 16.)

166. *Mars, Venus, and Cupid.* The mark and date are at top, on the right. *w.* 9, 1-half: *h.* 7, 3-8ths. (B. 137.)

I have already noticed the boldness of manner with which the above three pieces, as well as the seven following, are engraved.

167—173. *The Seven Virtues:* represented by naked female figures, with their attributes. *h.* 6, 1-half: *w.* 4, 1-4th. (B. 127—133.)

167. *Faith,* inscribed FIDES.—168. *Hope,* SPES.—169. *Charity,* CARITAS.—170. *Prudence,* PRUDENCIA. The date is at top, on the left.—171. *Justice,* IUSTICIA. The date is on the right, at top.—172. *Fortitude,* VORTITUDO.—173. *Temperance,* TEMPERANCIA.

174. *Minerva, seated with a shield and a spear.* This piece is without date, and, according to Bartsch, was never completely finished. Lucas is reported to have worked upon it but a few hours before his death. *h.* 4, 5-8ths: *w.* 3. (B. 139.)

ENGRAVINGS IN WOOD.

It is probable that Lucas Van Leyden had no part in the execution of the following pieces, save that of making the designs upon the wooden blocks; which, judging from the appearance of the prints, were drawn in a bold, free manner, with a pen. There seems to be no doubt that the designs are by him; but I am not aware that any of the cuts bear his mark. They are all rare.

1—6. *A set of six pieces, containing examples of the pernicious influence of Women over Men.* These cuts measure, *h.* 9, 1-half: *w.* 6, 3-4ths, and are inclosed within *Ornamental Borders,* which were cut upon *two* separate blocks; the two borders being used alternately, and each serving for three cuts. When with the border entire, each piece measures, *h.* 13, 3-4ths: *w.* 9. The borders are so managed as to join together, laterally, when the whole series becomes a frieze. At the bottom of each piece, within the border, is a large tablet, containing an inscription, printed in moveable type, and a gothic initial, intended to determine the arrangement of the pieces.

1. *Eve presenting Adam with the forbidden Fruit.* Marked A. Adam ende Eva. Die vrouwe sath, &c. (B. 2.)

2. *Jael killing Sisera.* B. Sysara ende Jahel. Jahel die vrouwe, &c. (B. 7.)

3. *Dalilah cutting off the hair of Sampson.* C. Samson ende Dalida. Dalida dede Sāpson, &c. (B. 5.)

4. *Solomon committing Idolatry at the instigation of one of his Women.* D. Salomon ende zijn concubinen. Die vrouwen keerden Salomons herte, &c. (B. 9.)

5. *Jezebel promising Ahab the possession of Naboth's Vineyard.* E. Naboth ende Jesabel. Jesabel sprack, sendt twee mānē, &c. (B. 11.)

6. *The Daughter of Herodias, appearing before Herod with the Head of John the Baptist in the Charger.* F. Herodes ende Herodias. Herodias sepde sint jan grote, &c. (B. 13.)

7—12. *A set of six pieces, representing stories of the same character.* The theme appears to have been a favourite one with the old artists of Germany and the Low Countries; and it is somewhat surprising that the circumstance should have so entirely escaped the notice of Bartsch, whilst arranging his Catalogues. These pieces have neither borders nor inscriptions; they measure, *h.* 16, 1-4th: *w.* 11, 1-half.

7. *Eve inticing Adam to eat the forbidden Fruit.* (B. 1.)

8. *Dalilah cutting off the hair of Sampson.* (B. 6.)

9. *Solomon tempted by one of his Concubines to commit Idolatry.* (B. 8.)

10. *The Queen of Sheba visiting Solomon.* (B. 91.)

11. *The Daughter of Herodias, appearing before Herod with the Head of John the Baptist in the Charger.* (B. 12.)

12. *The Magician Virgil suspended, by the machinations of his Mistress, in a Basket.* (B. 16.)

13. *Abraham conducting his Son Isaac to the intended Sacrifice.* *w.* 11, 1-4th. *h.* 8. (B. 3.)

14.) *The bloody Coat of Joseph brought to Jacob.* *w.* 8, 3-8ths: *h.* 5, 5-8ths. (B. 4.)

15. *The followers of an Army.* In the middle is seen a man on horseback addressing a woman, who is seated with a child in her arms upon an ass, which is led by a boy. The procession moves towards the right. *w.* 15: *h.* 10. (B. 17.)

16. *The twelve Kings of Israel, represented on horseback, and moving towards the right:* a set of four pieces, intended to be joined together, so as to form a frieze. (B. 14.) The prints measure 12, 1-8th in height, but vary somewhat in length. The name of each king is

engraved upon a scroll over his head.—*David, Salomon, Jeroboam, w.* 19, 1-half—*Abiam, Asa, Josaphat, w.* 20, 1-8th—*Joram, Osias, Jonathan, w.* 20, 1-half—*Achaz, Ezechias, Manassée, w.* 20.

17. *Nine Heroes of celebrity; Pagans, Jews, and Christians:* a set of three pieces, intended also to be joined together. They measure about 12, 3-8ths in height, and differ somewhat in their length, like the last. The figures are on horseback, and the name of each hero is engraved upon a scroll over his head. The procession moves towards the left. *Hector, Alexandre, Jules César, w.* 20—*Josué, David, Judas Machabée, w.* 20, 3-4ths — *Artus, Charlesmagne, Godefroi de Bouillon, w.* 19, 3-4ths. (B. 15.)

Albert Durer and Lucas Van Leyden were the founders of a far more perfect style of engraving than had been hitherto practised throughout the extensive continent of Europe. Durer, besides contributing, by the example of his works, to render the celebrated Marc' Antonio competent to the task of engraving the exquisite designs of Raffaello, left at his death a flourishing school of young students, who, rapidly disseminating the principles of the arts they had learned, soon gave rise to the establishment of other schools of engraving in various cities of Germany. Amongst the disciples of Albert Durer, *Hans Sebald Beham, George Pencz,* and *Henri Aldegrever,* merit the first rank; and the abilities of these artists, especially the first of them, were such as might have justified the expectation of a further and immediate advancement of the art through their means, had they not, like most of the other German engravers of the time, confined themselves, in their engravings on copper, almost exclusively to plates of very minute dimensions. The example of Lucas, in the Low Countries, was followed by more beneficial effects; and whilst the delicate productions of his early manner were imitated by the three Wierix's, his latter and more boldly executed performances met with admirers in Cornelius Cort, the Sadelers, and other artists, by whose talents and industry a style of engraving became at length established, well calculated, as has been said, for works of extent and importance.

I SHALL CLOSE THIS CHAPTER, and with it my inquiries concerning the schools of Germany and the Low Countries, with a few remarks, in addition to those already made, upon the Art of Engraving in Wood.

The style of art which was practised by the most ancient engravers in wood was extremely simple. The designs from which they worked were little more than outlines; such as it was customary to prepare for those who painted on glass. The engraved blocks furnished the lineaments of the figures, and the illuminist supplied the rest. By degrees a few light hatchings were introduced, thinly scattered upon the folds of the draperies, and other parts of the figures; and occasionally, where the opening of a door, or a window, or the mouth of a cavern was to be expressed, the block was left untouched; that it might print black in such places, and thereby diminish the task of the colourist. It was soon discovered, that with little labour of the wood-engraver, much more might be done in this way. It was easy to represent the figure of Lucifer with its appropriate blackness, and at the same time to express the internal markings of his body and limbs, by means of thin white lines, hollowed out in the block. The ornamental borders, which often surrounded the devotional cuts of those times, were rendered more attractive to the eye, by the opposition of broad white and black lines; and sometimes intermediate spaces of greater extent were enlivened by large white dots, cut out (or perhaps punched) at equal distances in the block; or decorated with sprigs of foliage, or small flowers, relieved by a similar process upon a black ground. Gradations of shadow next began to be attempted in the figures and other parts of wood engravings, by means of white dots, differing from each other in their magnitude and proximity, according to the degree of darkness required. This mode of finishing engravings in wood appears to have been practised at Mentz, amongst other places, at an early period of the invention of Typography, and was afterwards occasionally resorted to by the wood engravers of other countries; especially those of Paris, where, at the close of

the fifteenth and the commencement of the sixteenth century, numerous small books of devotion were printed by Antoine Verrard, Simon Vostre, and others, in which the borders surrounding the pages were decorated by figures, very delicately engraved, and relieved upon a black ground specked over, with extreme nicety of workmanship, with minute white dots, such as have been described. These innovations in the art of wood-engraving were such as involved but little additional labour or difficulty in the execution, at the same time that they were calculated to give to the decorations of books a shewy effect: but the artists of Germany soon found them to be incompatible with the purpose of imitating by wood cuts, the appearance of their original designs, and the former and more simple method was again resorted to.

It appears anciently to have been the practice of those masters who furnished designs for the wood-engravers to work from, carefully to avoid all cross-hatchings, which, it is probable, were considered as beyond the power of the Xylographist to represent. Wohlgemuth perceived that, though difficult, this was not impossible; and in the cuts of the Nuremberg Chronicle, the execution of which, (besides furnishing the designs), he doubtless superintended, a successful attempt was first made to imitate the bold hatchings of a pen-drawing, crossing each other, as occasion prompted the designer, in various directions: to him belongs the praise of having been the first who duly appreciated the powers of this art; and it is more than probable that he proved with his own hand, to the subordinate artists employed under him, the practicability of that style of workmanship which he required.

Engraving in wood now offered inducements to its practice never before contemplated, and the greatest masters saw in it a sure method of multiplying their finest and most studied designs. Durer, as I have already said, early applied himself to the study and further advancement of an art, which at once promised to reward his labours with fame and fortune; and so well had nature qualified him for the task, that before the termination of the fifteenth

century, he produced his series of wood cuts of the Apocalypse; a work which, it cannot be doubted, was received throughout civilized Europe with astonishment and universal applause.

Mr. Bartsch strongly insists that neither Albert Durer, nor Hans Schaufelin, Hans Burgmair, and other great designers of the German school, his contemporaries or immediate followers, ever engraved in wood themselves; but that all they did was to furnish the intended designs; and that the task of cutting them upon the wooden blocks was in all cases entirely performed by the ordinary engravers in wood. I am, however, intimately persuaded that this opinion is, in a great measure, erroneous, notwithstanding the inscriptions which he refers to, written anciently upon the backs of so many of the engraved blocks of the celebrated triumph of Maximilian, and other works of Hans Burgmair, and recording the names of the individual wood engravers employed to execute particular pieces of those extensive undertakings.* These inscriptions do indeed, I

* The Emperor dying in 1519, the above triumph, of which about a hundred and forty pieces had been engraved, was never completed. One hundred and thirty-five of these blocks are still preserved in the Imperial Library at Vienna, where an edition of them was struck off in the year 1796. They were engraved from the designs of Hans Burgmair, according to Bartsch, in the years 1516, 1517, 1518, and 1519. The names of the different wood-engravers employed are written, Mr. Bartsch informs us, upon the backs of several of the blocks, in this manner: (upon No. 18 of the edition just mentioned, for example) '*Der kert an die Ellend, hat Wilhalm geschnitten.*' That is to say: 'This block joins to that which represents the Elks.' It was engraved by William.—Upon No. 20: '*Jobst putavit.* 14 *Aprilis* 1517. *Die gehert an die bifel, und die bifel hatt Jos geschnitten.*' 'Josse *putavit* (perhaps for *punctavit*), the 14th of April, 1517. This block joins to that which represents the Buffaloes.' In short the names (or initials) of the Engravers found upon the backs of these blocks are seventeen in number, as follow: 1. *Jerome André*, surnamed *Resch* or *Rösch*, one of the most eminent wood-engravers of Nuremberg. 2. *Jan de Bonn.* 3. *Cornelius*, perhaps *Corneille de Bonn.* 4. *Hans Frank.* 5. *Saint German.* 6. *Wilhelm*, perhaps the same as *Wilhelm Liefrink.* 7. *Corneille Liefrink.* 8. *Wilhelm Liefrink.* 9. *Alexis Lindt.* 10. *Josse de Negker.* 11. *Vincent Pfarkecher.* 12. *Jaques Rupp.* 13. *Hans Schaufelein.* [The appearance of Schaufelein's name in this place, seems at variance with Mr. Bartsch's assertion, that he never engraved in wood. I am of opinion, however, that a few of the *designs* of this triumph may have been made by Schaufelein. His name appears on the

admit, prove very satisfactorily that the great bulk of the numerous wood cuts bearing the initials of Burgmair were not cut upon the wooden blocks by his own hand; and, by a parity of reasoning, it may be fair to conclude the same of a large proportion of those bearing the monograms or initials of Durer and other eminent designers: but I can by no means persuade myself that the abilities of the ordinary wood engravers, who abounded in Germany at the close of the fifteenth century, could have been such as to render them in any material degree instrumental in bringing about that sudden, and almost miraculous improvement, which took place in their art at that period. They were uninstructed in the rudiments of design, and had been accustomed from their infancy to manufacture the barbarous wood cuts used by the illuminists and venders of cards and devotional images, in which scrupulous exactness in the copyist would have been a mere waste of time: they must have been utterly incapable of comprehending, or appreciating, those delicate, but free and masterly touches, which characterize the designs of a great and finished artist like Durer; and of consequence wholly unqualified to represent them upon the wooden blocks with any tolerable degree of fidelity. We may indeed suppose them to have handled the tools then used in their art with that dexterity and ease which long practice commonly insures;—but that is all;—and it is probable that these tools were few in number, and but ill adapted to the complicated and delicate kind of workmanship that was required in wood engravings of so much more finished a character than those which they had hitherto been called upon to execute. I therefore

back of the blocks Nos. 120, 121, coupled in the former instance with that of *Cornelius Liefrinck*.] 14. *Jan Taberith*. 15. *F. P.* 16. A Monogram composed of the letters *H. F.* 17. *W. R.* The Imperial Library likewise possesses an hundred and twenty-two blocks, engraved from the designs of Burgmair, representing the Saints, male and female, of the family of Maximilian. One hundred and nineteen of these were published in 1799. Upon the backs of these blocks are the names of the eight following engravers in wood: *Hans Frank, Corneille Liefrink, Alexis Lindt, Josse de Negker, Wolfgang Resch, Hans Taberith, Wilhelm Taberith,* and *Nicolas Seemann*

consider it as certain, that the numerous and flourishing school of wood-engravers which we find spreading over Germany, and from thence to Italy, in the early part of the sixteenth century, owes its excellence to the great designers of that time; and especially to Albert Durer, who, I have no doubt, assiduously applied himself in his youth to the practice and improvement of the art; and afterwards, perceiving the advantages likely to be derived from it, taught it to numerous pupils; who, already grounded in the principles of design, and working constantly under his own eye, by degrees became qualified to assist him greatly in his numerous works of this kind, and at length, perhaps, competent to the task of engraving the designs of their master, even without his superintendence. The intelligence, the delicacy, and the feeling, which we observe in the execution of most of the numerous wood cuts of Albert Durer, can alone, I think, be accounted for in this way; and the reader will probably admit that my opinion upon the question is not a little strengthened by the circumstance of Durer having been himself the publisher of all his chief works of this kind, added to the fact, noticed in the catalogue of his engravings, that of the years 1509, 1510, and 1511, in which so large a proportion of his wood engravings were executed, we have scarcely any thing by his hand engraved in copper.

What has been here said of Durer will, I think, be found more or less applicable to other great artists of the German school, his contemporaries or successors, of whom we have numerous wood-cuts; and especially to Holbein, whose admirable designs, engraved with incredible delicacy in wood, adorn so many of the books printed at Basle, and some other places, between the the years 1520 and 1540. Amongst the productions of Holbein in this way, is the justly celebrated series of 'the Dance of Death,' of which the edition commonly thought to be the *first*, was printed by Melchior and Gaspar Treschel at Lyons, in small 4to., in the year 1538, under the title of '*Les Simulachres et Historiees faces de la Mort*,' &c. The cuts are forty-one in number: each cut is sur-

mounted by a Latin text, taken from Scripture, and has underneath it four French verses. The dedication of this edition, addressed to Jehanne de Touszele, abbess of the convent of St. Peter at Lyons, contains a very remarkable passage, which is thus translated by Mr. Douce, in whom it very naturally occasioned strong doubts as to the truth of the common opinion, that Holbein was the author of the designs: "To return then to our *Cuts of Death*," says the writer, "we now very justly regret the DEATH of him who "has here designed such elegant Figures, exceeding as much all "the Examples hitherto, as the Paintings of Apelles, or of Zeuxis, "exceed the Moderns. For his sorrowful Histories, with their "Descriptions severely versified, excite such Admiration in the "Beholders, that they think the Figures of Death appear as if "quite alive, and the Living as if dead. Which makes me think "that Death, fearing that this excellent Painter would paint him "so much alive, that he should no longer be feared as Death, and "that for this Reason, he himself would become immortal; for "this very Cause hastened so much his Days, that he could not "finish several other Cuts already by him traced, and among others "that of the Waggoner overthrown and bruised under his over-"turned Waggon; the Wheels and Horses of which are there re-"presented so frightfully, that as much Horror is occasioned to "view their Downfal, as Delight to contemplate the Liquorish-"ness of one Figure of Death, who is secretly sucking through a "Reed the Wine from the emptied Cask: To which imperfect "Histories, as well as to the inimitable Rainbow, no one has dared "to put the last hand." It cannot be denied, that were there nothing to oppose to this passage, it would seem to constitute very strong evidence that Holbein, who did not die until the year 1554, was not the author of the designs in question: but I am firmly persuaded that it refers in reality, not to the designer, but to the Artist who had been employed, under his direction, to engrave the designs in Wood, and whose name, there appears reason to believe, was

*Hans Lutzelberger.** Holbein, I am of opinion, had, shortly before the year 1538, sold the forty-one blocks, which had been some time previously executed, to the bookseller of Lyons; and had at the same time given him a promise of others, which he had lately designed, as a continuation of the series, and were then in the hands of the wood-engraver. The wood-engraver, I suppose, died before he had completed his task, and the correspondent of the bookseller, who had probably deferred his publication in expectation of the new blocks, wrote from Basle to Lyons to inform his friend of the disappointment occasioned by the artist's death. It is probable that this information was not given very circumstantially, as to the real cause of the delay, and that the person who wrote the dedication of the book might have believed the designer and the engraver to be one and the same person: it is still more probable that he thought the distinction of little consequence to his reader, and willingly omitted to go into details, which would have rendered his quaint moralizing in the above passage less admissible. Besides, the additional cuts there spoken of (eight cuts of the Dance of Death and four of boys,) were afterwards finished, (doubtless by another wood-engraver, who had been brought up under the eye of Holbein), and are not apparently inferior, whether in respect of design or execution, to the others. In short, these designs have always been ascribed to Holbein, and deservedly ranked amongst his finest works. Nicolas Borbonius, a contemporary Poet, addressed an epigram to him, '*De Morte picta, a Hanso Pictore nobili;*'† and Sandrart, in his *Academ. Pict.* Lib. iii. Cap. 7. p. 241., has this passage: "I also well remember," says Sandrart, "that in

* *Jansen* 'Essai sur la Gravure,' tom. i. p. 120, calls him Hans Lutzelburger. The cut No. 36 is marked on the left at bottom with a monogram, composed of an H and an L, supposed to be the mark of the engraver. Mr. Douce informs me, that he noticed, when at Basle, the name *Hans Lutzenberger*, inscribed at length, in characters of the age, upon a sheet of proof impressions of a set of initial letters, representing another Death's Dance, in cuts of about an inch square; evidently designed by Holbein, and very similar as to the engraving, to the celebrated Death's Dance.

† *Warton's* Observations on Spenser, vol. ii. p. 117, in the note.

" the year 1627, when Paul Rubens came to Utrecht to visit Hon-
" thorst, being escorted, both coming from and returning to Amster-
" dam, by several artists; as we were in the boat, the conversation
" fell upon Holbein's Book of Cuts, representing the Dance of
" Death, that Rubens gave them the highest encomiums, advising
" me, who was then a young man, to set the highest value upon
" them; informing me, at the same time, that he in his youth had
" copied them." To this piece of respectable evidence may be added the fact, that Jan Bockhorst, the painter, called Langhen-Jan, (a contemporary of Vandyck) possessed no less than *forty-six* of the original designs by Holbein of this series; viz. thirty-eight out of the forty-one pieces which appear in the *earliest* editions of the work, and the eight additional pieces, which were first published in the editions of 1547. These drawings were executed with a pen, and long after the death of Bockhorst found their way into the celebrated collection of M. Crozat.* At the sale of Crozat they were bought by the Counsellor Heischmann of Strasbourg, from whose hands they passed into the collection of the Prince Gallizin, the ambassador of the court of Russia at Vienna. I am uncertain whether it was by the favour of Heischmann or of Prince Gallizin, that they were lent to Mechel of Basle; but I understand it to be certain, (though I forget my authority), that the engravings of the Death's Dance, published by that artist in the year 1780, were copied from these identical drawings, which are now said to be in the cabinet of the Emperor of Russia, at St. Petersburgh.†

The earliest edition of the Death's Dance commonly known,

* They are thus described at p. 89 of the Catalogue of this extensive collection, which was drawn up after the death of Crozat, by the eminent connoisseur Mariette. Had these designs appeared to Mariette to be copies from Holbein, or originals by an artist of inferior rank, he would not, I think, have failed to mention it. (No. 796.) " Quarante-
" six, *idem*; (Desseins de Jean Holbein) Sca-
" voir, la suite du triomphe de la Mort, qui a
" été gravée en bois sur ces Desseins; ils
" sont à la plume, et ont autrefois appartenu à
" Jean Boerckhorst, ou Langhen-Jan, Peintre
" Hollandois," &c.

† *Jansen*, 'Essai sur la Gravure,' tom. i. p. 120.

was, as I have said, published at Lyons in the year 1538: but it is very certain that the cuts had been printed previously at Basle; and, indeed, some writers assert, that the work was published in that city, with texts of Scripture in the German language, above the cuts, and verses, in the same language, underneath, as early as the year 1530;* although, hitherto, I have been unable to meet with or hear of any person who has seen a copy of such an edition. Huber (Manuel des Amateurs, &c. tom. i. p. 155), observes, 'that, to be enabled to appreciate the full merit of these small prints, it is necessary to see the *first impressions of them*, printed only on one side of the paper;' and he adds, 'that a M. Otto, an amateur of Leipzig, possesses twenty-one pieces of the series, printed in this manner, which are of the greatest beauty;' but he says nothing of any printed text, whether above or underneath the cuts. I have only to add, upon the subject of this celebrated work, that I am myself the fortunate possessor of forty pieces, (the complete series of the first edition, excepting one) which are printed with the greatest clearness and brilliancy of effect, on one side of the paper only; each cut having over it its title, printed in the German language with moveable type. It is possible that they may originally have had verses underneath, and texts of Scripture above, in addition to the titles just mentioned: but as the margins are clipped on the sides and at bottom, it is now impossible to ascertain the fact. The beauty of the impressions is such as Huber describes. It is greatly to be regretted that the blocks were never taken off with due diligence and good printing ink, after they

* "La première édition de ces estampes en "bois de *la Danse des Morts*," says *Jansen* (tom. i. pp. 120 and 121, in a note) "parut. "in 8vo. à Bâle, en 1530. Au dessus de "chaque estampe il y a en Allemand une sen- "tence tirée de la Bible, et en bas des vers "dans la même langue. Cette édition ne "contenoit que quarante-une estampes." The anonymous author of a book, entitled, '*Notices sur les Graveurs*,' &c. printed at Besançon in 1807, in 2 vols. 8vo. speaks of the same edition in these words: "On "compte plusieurs éditions de cet ouvrage. "La *première* est la plus belle et la plus "rare: elle a été imprimée à Basle, en 1530, "avec des vers Allemands sous chaque es- "tampe."

got into the hands of the Lyons' booksellers. The reader will form some idea of the appearance of these impressions, as well as of the general merits of the work, from the two annexed fac similes.*

Die Nunne.

Der Ritter.

* The following list of the GERMAN TITLES over the Cuts may not be deemed uninteresting.

1. *Die Schöpffung aller ding.* (The Creation of Eve.)
2. *Adam Eva im Paradyss.* (Adam and Eve eating the forbidden fruit.)
3. *Vsstribung Ade Eue.* (Adam and Eve driven from Paradise.)
4. *Adam bawgt die erden.* (Adam cultivating the earth.)
5. *Gebeyn aller menschen.* (Skeletons, with trumpets and kettle-drums.)
6. *Der Bapst.* (The Pope.)
7. *Der Keyser.* (The Emperor.)
8. *Der Künig.* (The King.)
9. *Der Cardinal.* (The Cardinal.)
10. *Die Keyserinn.* (The Empress.)
11. *Die Küniginn.* (The Queen.)
12. *Der Bischoff.* (The Bishop.)
13. *Der Hertzog.* (The Prince.)
14. *Der Apt.* (The Abbot.)
15. *Die Aptissinn.* (The Abbess.)
16. *Der Edelman.* (The Gentleman.)
17. *Der Thůmherr.* (The Canon.)
18. *Der Richter.* (The Judge.)
19. *Der Fürsprách.* (The Advocate.)

20. *Der Ratssherr.* (The Magistrate.)
21. *Der Predicant.* (The Preacher.)
22. *Der Pfarrherr.* (The Priest.)
23. *Der Münch.* (The Friar mendicant.)
24. *Die Nunne.* (The Nun.)
25. *Die Altweyb.* (The Old Woman.)
26. *Der Artzet.* (The Physician.)
27. —— Wanting. (The Astrologer.)
28. *Der Rychman.* (The Miser.)
29. *Der Kauffman.* (The Merchant.)
30. *Der Schiffman.* (The Shipwrecked Mariner.)
31. *Der Ritter.* (The Knight.)
32. *Der Groff.* (The Count.)
33. *Der Altman.* (The Old Man.)
34. *Der Greffin.* (The Countess.)
35. *Die Edelfraw.* (The new-married Lady.)
36. *Die Hertzoginn.* (The Princess.)
37. *Der Krämer.* (The Pedlar.)
38. *Der Ackerman.* (The Plowman.)
39. *Das Jungkint.* (The young Child.)
40. *Das Jüngst gericht.* (The last Judgment.)
41. *Die wapen dess Tholss.* (The tail-piece, representing a Coat of Arms bearing a Skull, and a Gentleman and Lady standing, one on each side, as supporters.)

CHAPTER IX.

Sequel of the Engravers of the Italian Schools—Giulio and Domenico Campagnola—Jacomo Francia—Marc' Antonio Raimondi—The Conclusion.

IN the fourth and three following Chapters of this work, the reader was presented with a series of the principal engravers who flourished in different parts of Italy, from the Invention of Chalcography by Finiguerra, until the beginning of the sixteenth century. From this period we may date the career of Marc' Antonio Raimondi, who, under the auspices and superintendence of the celebrated Raffaelle Sanzio, and assisted by the example of the works of Durer, was destined to be the founder of a new style of engraving; which, as it united to the delicacy of burin displayed in the prints of the ancient German and Dutch artists, the beautiful and chaste design of the Roman school, could not fail to be attractive. And, in fact, so much was this the case, that many years before the sacking of Rome, in 1527, the school of engraving most in estimation, may be said to have been transferred from Nuremberg to that city; where Marc' Antonio taught the art, not only to the numerous students of his own nation, who flocked to him for instruction, but also to foreigners; and amongst the rest, to some who are believed to have been previously the disciples of Durer himself. There flourished, however, contemporarily with Marc' Antonio, three or four Italian engravers who do not appertain to his school; and it may

be proper briefly to mention them before we speak further concerning him.

GIULIO CAMPAGNOLA.

Of the life of Giulio Campagnola little appears to be known with certainty, save that he was the son of one Girolamo Campagnola; that he was born at Padua; and that in the beginning of the year 1498 he was received at the court of Hercules, the first Duke of Ferrara; being then a promising youth, of about seventeen years of age.* According to Zani, neither Girolamo nor his son Giulio practised the arts professionally; but it is proper to observe, that this assertion appears to be at variance with Vasari, who mentions Girolamo amongst the scholars of Squarcione, and also with a MS. authority† of the sixteenth century, wherein one Domenico Veneziano is stated to have been a scholar of Giulio Campagnola. The engravings of Giulio Campagnola are finished with great softness and delicacy of effect, by means of dots, mingled sometimes with a few hatchings lightly and tastefully executed with the point. He is commonly styled the Inventor of the dotted method of Engrav-

* The following appears to be the authority from whence *Zani* derived the above information concerning Giulio Campagnola.

"Ad *Hieroninymum Campagnolam* de "*Julio* filio tradito in aulicum Herculi Fe- "rarie Duci. Ep. 211."

"In *Julio* nostro, qui tuo ex voto assitus "est in aulicum ab inclyto Hercule, tibi mi "*Campagnola* congratulor; precorque rem "ipsam Deus cœlique secundent. Est enim "puer vere Hercule dignus, in quo super "ætatem tanta eminet virtus, &c. *Veronæ*, "XVI. Kal. Februarias, 1498." "So says "*Matteo Bossi*, in his Letters printed in "Bologna, (apud Victorium Benatium), in "1627." Zani, Materiali, &c. p. 132.

† In the 'Notizia d'Opere di Disegno,' written in the first half of the sixteenth century, by an unknown hand, and published in 1800 by Morelli, with Notes, we read, at page 10, of certain paintings, copied from the prints of Raffaelle, by *Domenico Veneziano*, disciple of Giulio Campagnola. (Domenico Veneziano allevato da Julio Campagnuola.) In his note upon this passage, at p. 110, Morelli takes it for granted, that this Domenico Veneziano must have been the same with Domenico Campagnola; but I consider this by no means as certain: *Domenico delle greche depentore Veneziano*, may have been the person intended, and there may have been other Venetian painters of the time, named Domenico.

ing; and his claim to the title would seem indisputable, were there not reason to believe that the author of the curious engraving described in a former chapter of this work, (p. 474 et seq.), wherein something of the kind appears to have been attempted, lived before him: that he was the first who carried it to any degree of perfection, is certain. The engravings of Giulio Campagnola possess superior merit; but are few in number. Bartsch describes eight pieces; but one of them, I am decidedly of opinion, is the work of some more ancient artist of the school of Padua;* and I have therefore omitted it in the following Catalogue.

1. *Christ and the Samaritan Woman at the Well.* The woman is seated by the well, on the right: Christ is seen in profile, standing on the left. In the distance is a group of buildings, situated upon a small island in the sea. The reflection of these buildings in the water is admirably expressed. The sky and the distance are executed entirely with strokes: the nearer parts of the landscape, and the figures, are begun in that manner, and finished with dots. It is probable that this piece was engraved after a design or picture by Giorgione; at least it is very much in his style. *w.* 7, 3-8ths: *h.* 5, 1-8th.

2. *St. John the Baptist.* He is standing and seen in front, holding a cup in his left hand. The back-ground represents a beautiful landscape. This piece, with the exception of the outline of the figure, is executed entirely in the dotted manner. According to Bartsch, Campagnola copied the figure from a more ancient engrav-

* Viz. *The Nativity*, (No. 1, of Mr. Bartsch's Catalogue), which is totally different both in respect of design and execution, from the known engravings of Giulio Campagnola. The Madonna is seated on the left, with the Infant on her lap. Opposite to her, on the right, is Joseph, a standing figure, resting with his back against a tree. Two Shepherds are seen behind, coming to adore the Saviour. Upon the shutter of a window, over the Madonna, are certain letters which, as the shutter is traversed by hatchings, do not appear very distinctly expressed. Bartsch reads, and explains them, thus: F. I. CA. *Fecit Julius Campagnola.* To me they have rather this appearance: ·II· CA. Perhaps the whole should be read ·H· CA· *Hieronymus Campagnola.* The style of the work is such as might be expected from a scholar of Squarcione. *h.* 10, 5-8ths: *w.* 9, 1-4th.

ing of Girolamo Mocetto. In the left hand corner of the print, at top, is inscribed: IVLIVS CAMPAGNOLA, F.: and at the bottom corner, on the right: *Appresso Nicolo Nelli, in Venetia.* It is proper to observe, that according to Zani, the earliest impressions of most of Campagnola's engravings are without the name. Part of this engraving is carefully copied in the annexed plate. *h.* 13, 1-4th: *w.* 9, 3-8ths.

3. *Saturn,* represented by an old man seated on the ground, and resting with his right elbow upon a stone, whereon is inscribed: SATURNUS. At the top of the print, on the right, is the name of the artist, thus: IVLIVS CAMPAGNOLA ANTENOREVS. F. According to Bartsch, the word *Antenoreus* is synonymous with *Paduanus.* *w.* 5, 3-8ths: *h.* 4, 1-4th.

4. *Ganymede carried off by the Eagle of Jupiter.* At bottom is a landscape. Bartsch distinguishes two different impressions of this piece. In the *first,* the name at the top of the print on the right appears thus: IVLIVS CAMPAGNOLA. In the *second,* the word ANTENOREVS is added after the surname. *h.* 6, 3-8ths: *w.* 4, 3-4ths.

5. *A young Man seated in a Landscape, with a double flute in his left hand.* A very beautiful print, executed with light hatchings, mingled with dots; which was indeed the common method of the artist. It has neither name nor mark, and was probably copied from a design of Giorgione. *h.* 5, 1-4th: *w.* 3, 1-8th.

6. *An old Shepherd, lying upon his back in a Landscape, playing upon a pipe.* On the right are a goat and a sheep, and in the back-ground is a large group of picturesque buildings. This piece bears a cypher, composed of an I. and a C. *w.* 5, 1-4th: *h.* 3, 1-8th. Agostino Veneziano copied this print in a reverse direction, and also engraved it a second time, with variations.

7. *An Astrologer, seated in a Landscape, measuring with compasses upon a sphere.* On the right is a dragon, and at the bottom of the sphere is the date 1509. *w.* 6, 1-8th: *h.* 3, 3-4ths. Agostino Veneziano also copied this piece.

The two following pieces have escaped the notice of Bartsch.

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From the original Print by

JIULIO CAMPAGNOLA.

8. *A naked Female, lying asleep under a clump of trees.* In the back-ground, on the right, is a group of buildings. This piece is entirely executed with dots. It has neither name nor mark, *w.* 7, 1-4th: *h.* 4, 3-4ths.

9. *A naked Female, suckling an Infant, with in the distance a Saint on his hands and knees.* This piece is copied, in a reverse direction, from No. 7 of the works of Albert Durer. In the sky, on the right, is the name: IVLIVS CAMPAGNOLA ANTENOREUS. *h.* 7, 3-8ths: *w.* 4, 3-4ths.

DOMENICO CAMPAGNOLA.

There is, I think, every reason to believe, that Domenico Campagnola was a native of Padua, and not of Venice; and also that he was of the same family with Giulio Campagnola. What the degree of relationship between them was, I leave to Zani to determine, in his promised account of the artists of this family: it is evident, from the dates upon his prints, that he could not have been the son of Giulio, as Bartsch, following the first edition of Lanzi, has carelessly stated. Domenico is commonly classed amongst the best of the early scholars of Titian, who is said to have become jealous of his promising talents; and his chief works of painting are at Padua, where they are deservedly held in estimation. Zani, in speaking of Domenico Campagnola, states, that he engraved in copper in the years 1512, 13, 14, 15, 16, 17, and 18; from which we may conclude, that he had met with prints by his hand, dated in each of those years; but Bartsch has only seen *nine* pieces by him of this kind; seven of them dated, he says, in the year 1517: and the other two without any date at all. To Mr. Bartsch's list I am only enabled to add two pieces, both of which are dated in the year 1517. The style of engraving employed by Domenico Campagnola is in its appearance not very unlike etching. The first impressions of his plates have often a powerful and rich effect, such as we admire in the works of Bonasone.

1. *Christ healing the sick Man at the Pool of Bethesda.* Upon a

stone, in the fore-ground on the right, is the name: DOMINICUS CAMPAGNOLA; and on the left is the date 1517. *h.* 5: *w.* 3, 7-8ths.

2. *The Resurrection of Christ.* The name and the date: DOMINICUS CAMPAGNOLA, 1517, are engraved upon a scroll. *h.* 7, 1-4th: *w.* 4, 7-8ths.

3. *The Descent of the Holy Spirit upon the Apostles, on the day of Pentecost.* The Apostles are all represented standing; and the Madonna, contrary to usual custom, is omitted. Upon a scroll on the left at bottom is inscribed: DO. CAP., and underneath is the date 1518, which appears to have escaped the notice of Bartsch. An oval. *h.* 7, 1-half: *w.* 7.

4. *The Assumption of the Virgin.* Upon a scroll, on the right at bottom, are the name and date: DOMINICUS CAMPAGNOLA. 1517. *h.* 11, 3-8ths: *w.* 7, 3-4ths.

5. *The Madonna seated with the Infant in her arms under a tree, with St. Catharine kneeling on the right, and on the left a graceful Female standing with a banner.* Behind on the right are St. Jerome and St. John the Baptist. The name and date are engraved upon a scroll at the bottom of the print on the right; DOMINICUS CAPAGNOLA. 1517. *h.* 5, 1-half: *w.* 4, 1-4th.

6. *The Decollation of a female Saint.* An oval. The name: DOMINICUS CAMPAGNOLA is engraved near the top of the print on the left; and at bottom is the date, M.DXVII. *h.* 7, 3-8ths: *w.* 6, 7-8ths.

7. *Venus, naked, seated upon a bank in a landscape, and turned towards the right.* On the left at bottom is a scroll, whereon is engraved: DO. CAMP. 1517. *w.* 3, 5-8ths: *h.* 3, 3-4ths.

8. *A Youth in a standing posture, with a reed pipe, leaning against a tree, and on the left an old Man, in the habit of a warrior, with a Dog at his feet.* The figure of the young man is most graceful, and the whole produces an admirable effect. At the right hand corner at bottom is inscribed: DO. CAP. 1517. *h.* 5, 1-4th: *w.* 3, 7-8ths.

9. *A group of three young Men and a Female, seated with musical instruments, under a clump of trees, on the left of the print; with, on the right, a romantic landscape with buildings.* The landscape on the

right has much of the character of Julio Campagnola, although not dotted. The composition is worthy of Giorgione. No name nor mark. *w.* 10, 1-8th: *h.* 5, 3-8ths.

10. *A combat of naked Men, on foot and on horseback, in a wood.* Upon a scroll on the left of the print, at bottom, are the name and date: DOMINICUS CĀPAGNOLA. 1517. *w.* 9: *h.* 8, 5-8ths.

The two following pieces have escaped the notice of Bartsch.

11. *St. Jerome, seated naked, at the entrance of a rustic hovel, with the Lion at his feet.* Upon a beam, near the top on the left, is inscribed, DOMINICVS CAMP.; and at bottom, on the same side, is the date 1517. *h.* 5: *w.* 3, 7-8ths.

12. *A Dance of twelve Cupids, two of them with tambarines:* the composition very beautiful. Inscribed, DOMINICUS CĀPAGNOLA, 1517. *w.* 5: *h.* 3, 3-4ths.

There exist also with the name of Domenico Campagnola, a small number of wood prints; but there appears reason to believe that they were engraved by others, after his designs.

Engravings marked

This artist is entirely unknown. I am only acquainted with the three following engravings by his hand, two of which are described by Bartsch. The third is in the collection of Mr. Lloyd.

1. *The Madonna, with the infant Christ on her lap, seated by S. Anne, within a niche.* Through the opening of an arch on the left is represented the Angel appearing to the Shepherds; and through a corresponding arch on the right is seen another Angel appearing to St. Joachim. Each Angel bears a tablet with an inscription; and under the niche in the centre is a third tablet, whereon is inscribed: GRATIA · EX · QVA, &c. On the right at bottom are the mouse-trap, and a scroll bearing the syllables, NA. DAT. *w.* 8, 1-half: *h.* 5, 3-4ths. The ordinary impressions of this engraving have the address of Ant. Salamanca, a Roman publisher, in the margin at

bottom. The plate, however, is no doubt more ancient than his time.

2. *Two Armies, drawn up opposite to each other in order of Battle.* This piece possesses extraordinary merit, and is engraved with great delicacy of burin. The mouse-trap, and the scroll with the syllables NA DAT, are near the middle at bottom; and upon a stone on the left are the initials TN. *w.* 8, 1-half: *h.* 5, 7-8ths. The first impressions of this engraving are without any date: retouched impressions of it bear the date 1530. The plate was, however, no doubt engraved many years previous to that period, and indeed it was copied, in a reverse direction, by Agostino Veneziano, in 1518. Bartsch discovered a first impression of this engraving in the Imperial collection at Vienna, upon the back of which was written with a pen, in an old hand: ROTA DE RAVENA. 1512.—whence we may conclude, that the subject intended to be represented, was no other than the celebrated battle which took place in the vicinity of Ravenna in that year, and in which Gaston de Foix was killed. Bartsch, however, most unaccountably considers this *Rotta di Ravenna* to denote the name of the artist.

3. *A monstrous Infant*—or rather two Infants, joined together back to back. It is represented on the ground, upon all-fours, and turned towards the left. The back-ground represents a landscape, with a distant view of the sea. On the left is a tablet, whereon is inscribed, QUOS DESIGNAT OS QUIDA, &c.; and on the right is a second tablet, upon which we read: DUO · GEMINI · I · TRAPEZOTHA · NATI · &c. The mouse-trap, and a scroll on which is written NA DAT, are on the left at bottom, and upon a stone, on the right, are the initials T N. *w.* 6, 1-8th: *h.* 4.

JACOMO FRANCIA.

I. F.

The style of the following engravings is in every respect so exactly conformable to what we might expect from Jacomo, or

Giacomo Francia, who was the son and one of the principal disciples of Francesco Francia, that I feel little apprehension of being in error when I ascribe them to his hand.

1. *A female Saint, standing and seen in front, supporting a small picture of the Madonna, around which is inscribed:* AB OMNI MALO DEFENDE TUUM POPULUM. On the left stands a Saint in an episcopal habit, bearing the model of a church; and behind him a Saint, of the Franciscan order, holding a lily: on the right are St. Martin and St. Francis. The initials I. F. are engraved on the left at bottom. *h.* 10: *w.* 9.

2. *The Holy Family.* The Madonna is seated on the right, with the Infant in swaddling clothes upon her lap, and behind her is Joseph. On the left is Elizabeth, who is employed in winding thread, assisted in the operation by the little St. John, and behind her are three young women. No mark. *w.* 9, 7-8ths: *h.* 8, 7-8ths.

3. *Charity, seated upon the Clouds, with two Children, to one of which she gives suck.* The initials I. F., are in the middle of the print at bottom. *h.* 8, 1-half: *w.* 6, 7-8ths.

4. *Lucretia about to pierce her bosom with a poniard, which she holds in her right hand.* She is standing and turned a little towards the left. A drapery hangs from her right arm, and passing behind her back, covers her left leg. Behind her is a niche, ornamented above with two dolphins. No mark. *h.* 10, 3-8ths: *w.* 7.

5. *Cleopatra, standing naked, with an asp in her right hand, biting her breast, and a second asp in her left hand, which a Cupid is endeavouring to take from her.* No mark. *h.* 11, 1-8th: *w.* 6, 7-8ths.

6. *Venus and Cupid.* Venus is standing naked, in the middle of the print. She has a square or rule in her left hand, and in her right an apple, which Cupid, who is standing by her on the left, appears to importune her for. Behind on the right is an old man seated, caressing a nymph. No mark. *h.* 9: *w.* 6.

7. *Bacchus and his attendants.* He is supported by two fauns, and at his feet is a dragon. On the left is a female, playing on the tambarine; and on the right is a man, with a long flute, seated upon

a bank. This piece has been often erroneously ascribed to Marc' Antonio. It has no mark. *w.* 12 : *h.* 10.

8. *The Infant Christ lying asleep upon the Cross, under a canopy, which is supported on either side by a naked Infant.* Upon a tablet, suspended from the top of the canopy, is inscribed: EGO · DORMIO · ET · COR · MEVM · VIGILAT; and upon a scroll at the bottom of the print is another inscription, which, with the figure of the Infant Christ, is carefully represented in the copy underneath. No mark. *w.* 7, 3-4ths : *h.* 5, 1-4th. This piece is not mentioned by Bartsch.

MARC' ANTONIO RAIMONDI.

MF.

" During the time that Francesco Francia practised painting at " Bologna," says Vasari, " one amongst his numerous disciples, " because more ingenious than the rest, was especially brought " forward: this was a young man, called Marc' Antonio, who, " having been many years with Francia, and being much beloved " by him, acquired the surname of *de' Franci.* This artist, there- " fore, who was a more skilful designer than his master, and ma-

" naged the burin with ease and taste, made girdles and many " other things ornamented with *niello*, which were then in use, of " great beauty; he being in that mode of workmanship truly excel- " lent. Becoming at length, as happens to many, desirous to " travel, that he might see the productions of other masters, and " observe the different processes used by them in their works, he " took leave of Francia and repaired to Venice, where he was well " received by the artists of that city.

" It happened that at this time certain Flemings came to " Venice, with a great many prints, engraved both in wood and " copper, by Albert Durer; which being seen by Marc' Antonio, " in the Piazza di S. Marco, he was so much astonished by their " style of execution, and the skill displayed by Albert, that he laid " out upon those prints almost all the money he had brought with " him from Bologna, and amongst other things purchased the " Passion of Jesus Christ, engraved on thirty-six wooden blocks " of a small quarto size, which Albert had recently published; " which work commenced with the fall of Adam and his expulsion " from Paradise by the Angel, and ended with the descent of the " Holy Ghost upon the Apostles. Marc' Antonio therefore having " considered how much honour as well as advantage might be " acquired by one who should devote himself to that art in Italy, " resolved to attend to it with the greatest diligence; and imme- " diately began to copy those engravings of Albert, studying their " mode of hatching, and every thing else in the prints that he had " purchased, which, from their novelty as well as beauty, were in " such repute, that every one desired to possess them. Having " therefore counterfeited in the copper, with bold hatchings, like " those in the wood-prints which Albert had engraved, all this " series of thirty-six pieces of the Life and Passion of Christ, and " having marked them with the mark which Albert used upon his " prints, that is A E," (Vasari doubtless meant A D), " they ap- " peared so similar in their manner, that, nobody knowing Marc' " Antonio had done them, they were believed to be the genuine

" works of Albert, and as such exposed to sale and purchased: " which circumstance being made known to Albert in Flanders, by " a letter accompanying a set of these copies of Marc' Antonio, he " was so indignant, that he left Flanders and came to Venice, " where he made his complaint against Marc'.Antonio to the Go- " vernment; from which, however, he could obtain no other satis- " faction, save that Marc' Antonio was prohibited from using the " name or above-mentioned mark of Albert upon his works in " future. After this, Marc' Antonio went to Rome, where he de- " dicated himself entirely to the study of design; and Albert, upon " his return to Flanders, found another rival, who, in competition " with him, had already engraved several most delicately finished " plates; and this was Lucas of Holland, who, although in many " respects he was not so good a designer as Albert, equalled him " nevertheless in the management of the burin." .....

" But to return to Marc' Antonio," continues Vasari, " who, " being arrived at Rome, engraved upon copper a most beautiful " design of Raffaele da Urbino, representing Lucretia killing her- " self, which he executed with such care and delicacy of manner, " that upon its being immediately carried to Raffaele by some of " his friends, he presently thought of having prints published of " several of his compositions; and amongst others, of a design " which he had already made of the Judgment of Paris, in which " Raffaele had fancifully introduced the Chariot of the Sun, with " the nymphs of the woods, rivers, and fountains, with vases and " other poetical objects around: and this being determined upon, " it was so finely engraved by Marc' Antonio, as to occasion the " astonishment of all Rome. After this were engraved the Mas- " sacre of Innocents, with most beautiful naked figures of women " and children, which was a most rare production; the Neptune, " surrounded by small stories of Æneas; the admirable Rape of " Helen, likewise designed by Raffaele; and another print, in " which was represented the death of S. Felicita in a cauldron of " boiling oil, and the decapitation of her sons: by which works

" Marc' Antonio acquired so great a reputation, that his prints " became much more esteemed, on account of their fine style of " design, than those of the Flemings, and the venders of them " made large profits. It happened that Raffaele had had for many " years in his employ a man named Baviera, who used to grind his " colours; and, as he was not deficient in talent, his master ordered " that Marc' Antonio should go on engraving, and that Baviera " should attend to the printing of his plates; that thus all his com- " positions might be engraved, and sold, in large or in small quanti- " ties, to whomsoever desired them. And so, proceeding in the " undertaking, they published an infinite number of prints, by " which they acquired great gain; and all the plates of Marc' " Antonio were signed with these marks: for the name of Raffaele " Sanzio da Urbino, R S; and for that of Marc' Antonio, M F." &c. &c.

Vasari then proceeds to describe many of our artist's engravings, from the designs of Raffaele; after which he informs us, that the " great reputation of Marc' Antonio having gone abroad, " and the art of engraving having become prized and in high re- " pute, many persons placed themselves under him to be taught it; " amongst whom Marco di Ravenna and Agostino Veneziano, espe- " cially," he says, "made great profit in their studies." He now enumerates many prints of Agostino Veneziano and Marco di Ravenna, which, he says, were engraved by them during the life-time of Raffaele; and states, that after the death of Raffaele the two artists separated, and that Agostino was employed to engrave several things for Baccio Bandinelli. " Marc' Antonio, meanwhile " continuing to practise his art, engraved," he says, "of a small " size, the twelve Apostles, in different ways; and also many " figures of male and female saints: in order that inferior painters, " not well practised in design, might avail themselves of them as " their occasion required." ..... " After these things," continues Vasari, " Giulio Romano, who during the life-time of Raffaele, " would not, from his modesty, permit any of his works to be en-

" graved, lest it might be thought he was desirous of putting him-
" self in competition with his master, employed Marc' Antonio,
" Raffaele being then dead, to engrave two very fine battles, with
" horses, upon plates of a very large size;" besides various of his other compositions, and amongst the rest twenty very indecent designs, to each of which Pietro Aritino added an indelicate sonnet;
" which work was very highly reprobated by Pope Clement. And
" indeed, if, when it was published, Giulio Romano had not already
" gone to Mantua, he would have been severely punished by the
" offended Pontiff; and as the prints were found," continues Vasari, " in places where it was least to be expected, they were not
" only prohibited, but Marc' Antonio was seized and thrown into
" prison, where he would long have had cause to repent his teme-
" rity, had not the Cardinal de' Medici, and Baccio Bandinelli,
" who was at that time employed by the Pope at Rome, got him
" liberated." ..... " Marc' Antonio, having got out of prison,
" finished for Baccio Bandinelli a very large plate, which he had
" before begun, full of naked figures, who were roasting St.
" Lawrence upon the gridiron, which was considered a truly fine
" performance, and was engraved with incredible diligence; al-
" though Bandinelli complained to the Pope, most unjustly, that
" Marc' Antonio, in the course of the work, had made many errors:
" but Bandinelli," continues my author, " found himself treated as
" this kind of gratitude and want of courtesy deserved; for Marc'
" Antonio, being informed of every thing, as soon as he had finished
" the plate, and before Baccio knew it, went to the Pope, who was
" a very great lover of the arts of design, and shewed him, first,
" the original, designed by Bandinelli, and afterwards his print;
" whence the Pope saw that Marc' Antonio had not only not com-
" mitted errors, but that, with great judgment, he had corrected
" many of no little importance, made by Bandinelli himself, and
" that he, with the burin, had evinced more knowledge and skill,
" than Baccio in his design: and so the Pope commended him
" highly, and ever afterwards saw him with pleasure; and it was

" thought would have bettered his fortune, had not the sackage of " Rome taken place; upon which occasion Marc' Antonio was " reduced almost to beggary; for besides losing all his things, he " was forced, before he could get out of the hands of the Spaniards, " to pay a considerable ransom: this done, he departed from Rome, " to which city he never afterwards returned; and hence we see " but few works engraved by him after that period."

The remaining pages of the long chapter which Vasari styles 'the Life of Marc' Antonio and others,' are devoted to an account of the numerous works of engraving by different hands, which were published from the time of Marc' Antonio to the period when he wrote. He closes the whole, however, with this further brief mention of the Bolognese artist: "To conclude:" (says he) "for " the great advantages which the nations beyond the Alps have " derived from being enabled to form an idea of the Italian artists, " by means of printed engravings, as well as for those which the " Italians enjoy in being made acquainted with the works of " strangers, the greatest obligations are due to Marc' Antonio of " Bologna; who, independent of his having so greatly contributed " to the advancement and general establishment of this art, as has " been said, has not been much excelled by any who have prac- " tised engraving since his time: and indeed in some things few " can bear a comparison with him. The said Marc' Antonio, not " long after his leaving Rome, died at Bologna: and in our Book" (of drawings) " are some designs of angels, done with a pen, by his " hand, and many other beautiful drawings, copied by him from " the pictures which Raffaele da Urbino painted in the rooms of " the Vatican; in one of which frescoes, Marc' Antonio, then " young, was pourtrayed by Raffaele as one of the *Palafrenieri*, " who are carrying Pope Julius the Second; in that part" (of the frescoe called the Heliodorus), " where Onias the Priest is repre- " sented at prayers."

I have given Vasari's account of Marc' Antonio in a careful translation of his own words, because, notwithstanding the errors which

there is every reason to believe it contains, there can be little doubt that it presents us with some of the leading features of the artist's life; and because we have no other detailed account of him which, from its antiquity, can be said to have the smallest pretensions to authenticity.

Under the supposition that Vasari is right in his assertion, that Marc' Antonio engraved little or nothing after the sacking of Rome, and that he died soon after that event at Bologna, (and I am unacquainted with any fact which appears to render the correctness of such assertion improbable), we may then divide his life into three periods: first, that which he spent with Francia at Bologna; secondly, his stay at Venice; and thirdly, his residence at Rome.

It will be proper, in the first place, briefly to inquire as to the probable period of Marc' Antonio's birth. Vasari, who has given us no precise information upon this head, informs us, that Marc' Antonio lived with Francesco Francia many years; that he was his most favoured disciple, insomuch that he was commonly known by the surname of de' Franci; that he was well practised in the management of the burin, and worked admirably in *niello*; and that so far from being a noviciate in the arts, at the time when he left Bologna, in order to visit Venice, he was already a more skilful designer than his master. At the period therefore when Marc' Antonio left Bologna, there seems reason to believe that he could not have been a very young man; and this opinion is strengthened by the considerable number of engravings which, independent of his works of *niello*, he appears to have executed previously to his departure from his native city; as well as by the honourable mention which is made of him in a poem of Alessandro Achillini, which was *finished in the year* 1504, in which Marc' Antonio is spoken of, not as a young student of promise, but as being already a master of reputation.* From these circumstances, added to the appearance

* " Consacro anchor *Marcantonio Raimondo*
" Che imita de gli antiqui le sante orme,
" Col disegno, e bollin molto è profondo
" Come se veden sue vaghe eree forme.
" Hamme retratto in rame come io scrivo
" Chen dubio di noi pendo quale è vivo."

" *Gioanne*

of the portrait of Marc' Antonio, which was painted by Raffaele in his fresco of the Heliodorus in 1511 or 12, (for that picture was finished in the last of those two years), and which represents, I think, the features and grave deportment of a man of about seven-and-thirty, we may be justified in dating the birth of our artist about the year 1475.*

It is probable that Marc' Antonio resided in Bologna until the middle of the year 1509. One of the plates which, from its style of design, there is every reason to believe he engraved at Bologna, is dated in December, 1508; and we have several others by his hand, of the same character, which appear to have been executed about the same period, or shortly afterwards. As for Vasari's statement, that the set of thirty-six wood-cuts by Albert Durer of 'the Life of Christ' made their appearance at Venice about the time of Marc' Antonio's arrival in that capital; that he immediately imitated them on copper, counterfeiting even the mark of the original artist; that Albert in consequence repaired to Venice, and complained to the magistracy; and that Marc' Antonio was prohibited from affixing the mark of Albert upon his engravings in future; it can but be considered as a hasty and incorrect narration, founded, like many passages in Vasari, upon some imperfect tradition which he had formerly heard. That Marc' Antonio did counterfeit the mark of Albert Durer upon his copies of seventeen of the wood-cuts of the Life of the Madonna by that artist, and also upon a few copies which there is reason to believe he had previously made

" *Gioanne Philoteo*, that is, *Alessandro* " *Achillini*, in his 'Viridario,' which he " finished writing in the year 1504, reverse " of fol. CLXXXVIII. Printed in Bologna " by *Hieronymo di Plato*, 1513." It remains for the collectors of ancient engraved portraits (as Zani observes, from whom I have taken this document) to discover, if they are able, the above-mentioned portrait of Achillini, so well engraved by the hand of Marc' Antonio. See *Zani*, 'Materiali,' &c. p. 135.

* It may be proper to observe, that Heinecken and Bartsch both suppose Marc' Antonio to have been born several years later than the above mentioned period; and that the latter writer believes him to have lived to an advanced period of the sixteenth century.

from other wood and copper-plate engravings of Albert, is indeed certain: but it is equally certain that he abstained from so doing in his copies of the Life of Christ above mentioned, which are marked only with a small plain tablet, such as he affixed to many of the engravings which he executed from the designs of Raffaele and other masters, after his arrival at Rome. It is very probable that one or two impressions of seventeen pieces of Durer's series of 'the Life of the Madonna' found their way to Venice as early as the year 1509, the same in which the work appears to have been so far completed; and that Marc' Antonio, then resident in that city, was struck with their beauty, and immediately purchased and copied them; marking his plates, the better to deceive, with Albert's cypher: and indeed this conjecture is so much strengthened by the circumstance of Marc' Antonio having copied the first seventeen pieces of the series only, and not the title, which was afterwards executed, nor the *two pieces of the series which bear date* 1510, that I consider its truth next to certain. That Durer, who enjoyed the especial protection of the Emperor Maximilian, might be enabled, through the Imperial Ambassador at Venice, to lay his complaints before the government, and obtain the prohibition before stated, may, I think, readily be imagined; and it cannot be denied, that the circumstance of Marc' Antonio's having omitted to affix the mark* of Albert to the copies which he afterwards made of the series of the 'Life of Christ,' is strongly corroborative of the general truth of the story.

Were we to suppose that Marc' Antonio completed his copies of both the sets of prints above mentioned, during his stay at Venice, (a conjecture which should seem to accord sufficiently well with the general tenor of Vasari's account), we could then hardly date his departure from that city earlier than the middle of the year 1511. But a print, bearing date 1510, which he engraved of one of the groups of the celebrated Cartoon of Pisa, by Michelangiolo,

* Albert Durer very commonly placed his cypher upon a small tablet; and perhaps the circumstance gave rise to the use of the *tablet* in Marc' Antonio, who, if I mistake not, never marked his engravings in that manner, until after he left Bologna.

obliges me to conclude otherwise: and I must moreover observe, that the style in which the figures in that engraving are drawn so nearly resembles that of Raffaele, at an early period of his career, that I cannot help suspecting Marc' Antonio's engraving to have been copied after a drawing which Raffaele had made from the said Cartoon, during one of his visits to Florence; notwithstanding the common opinion that he never had an opportunity of benefiting by the study of that extraordinary work. I therefore conclude, that in the course of the year 1510, Marc' Antonio arrived at Rome; and that the series of copies of 'the Life of Christ' which he had begun, perhaps, at Venice, was finished there.

Vasari informs us, that Marc' Antonio, upon his arrival in Rome, devoted himself to the study of design; an expression which gave offence to Malvasia, the biographer of the Bolognese school of painting, who erroneously supposed, that Vasari intended to rank him, who was an experienced master, in the class of the young students of the time. The fact is far otherwise. It was the proficiency which Marc' Antonio had acquired, during his residence at Bologna and at Venice, that qualified him justly to appreciate the admirable works of art which he now witnessed for the first time; and the consummate skill which he so soon afterwards displayed, in the engravings that he executed from the drawings of Raffaele, amply testifies that he had long been a practised artist.

It may be proper, however, to observe, that, from a short passage in the *first* edition of Vasari's Lives of the Painters,* as well as from the exquisite degree of perfection with which the character of Raffaele's works is preserved in many of the engravings executed

* Vasari, (at p. 658 of the first edition of his work, printed at Florence in 1550) after speaking briefly of the engravings of Albert Durer, and the friendly correspondence that existed between that artist and Raffaele, proceeds as follows: "Perche avendo veduto "Raffaello lo andare nelle stampe d'Alberto "Durero, volonterosa, ancor' egli di mos- "trare quel che in tale arte poteva, *fece* "*studiare* MARCO ANTONIO *Bolognese* "*in questa pratica infinitamente:* il quale "riusci tanto eccellente, che fece stampare "le prime cose sue, la carta de gli Innocenti, "un Cenacolo, il Nettunno," &c.

by Marc' Antonio after his designs, there appears reason to believe that the engraver was in some instances assisted in the execution of his plates by the painter himself; especially in the outlines of the figures: or at least that he engraved them under his immediate direction and superintendence. The marks of this particular superintendence are, I think, clearly to be discovered in the print of 'the Judgment of Paris,' 'the Adam and Eve,' and several other pieces, which there is reason to believe were engraved by Marc' Antonio soon after his arrival at Rome: and indeed, notwithstanding that he afterwards acquired a greater degree of boldness and dexterity in the use of the burin, and disposed his hatchings with greater regularity, the plates I refer to merit, upon the whole, to be considered as his more perfect works; as they are, from the great fineness and closeness of the strokes with which they are shaded, the most difficult to be procured in a fine state of impression.

I would willingly have attempted a mode of arrangement in the catalogue of Marc' Antonio's engravings, calculated to shew the progress of the artist's studies; as I have done in the catalogue of Albert Durer and Lucas van Leyden: but the impossibility of procuring an opportunity of examining his entire work, has obliged me to adopt a different method: for although I might have been enabled, with a considerable degree of certainty, to assign their proper places to a large proportion of his chief prints, and even to many of his smaller ones; still there were others of which I had no means of forming a judgment: besides that many of the pieces which were probably engraved by Marc' Antonio at nearly the same time, (his small plates especially), differ considerably in their style of execution, as well as in their degree of merit; (perhaps in consequence of their having been copied from the designs of artists of greater or less ability, and engraved by him with a greater or less degree of care), so as to render it extremely difficult to determine to what period of his life some of them really appertain. I have therefore arranged the catalogue of Marc' Antonio's engravings in the following order:—1. Subjects of the Old and New Tes-

tament. 2. Madonnas, Saints, and other devotional pieces; the Saints—first the male and then the female Saints—being arranged (with the exception of the Apostles), in alphabetical order. 3. I have made a separate class of the numerous pieces of Marc' Antonio, called *'the small Saints;'* which will be found arranged in the same order as the Saints in the second class. 4. This class will contain all subjects of profane history, mythological and allegorical representations, and fancy subjects. The impossibility of discovering the mythological, allegorical, or moral signification, of a large proportion of Marc' Antonio's engravings, renders any attempt to separate such pieces into distinct Classes utterly unprofitable. The engravings in this Class will be arranged in two divisions; first, *prints lengthways;* and secondly, *upright prints:* the Catalogue in each division beginning with the smallest pieces. 5. Portraits. 6. Lastly, the sixth class will contain the pieces copied by Marc' Antonio from Albert Durer.*

It has been already mentioned, that a large proportion of Marc' Antonio's engravings are marked with his cypher, and others with a small *tablet;* but a considerable number are without any mark: and when in the course of my catalogue, for the sake of brevity, I am silent as to this point, the reader is requested to understand that the engraving under description bears no mark at all.

Class I. SUBJECTS OF THE OLD AND NEW TESTAMENT.

1. *Adam and Eve eating the forbidden Fruit.* One of Marc' Antonio's most exquisite productions; engraved from a design of Raffaele, who probably assisted him in some parts of the outline, especially in the figure of Eve. *h.* 9, 1-half: *w.* 7. (Bartsch, No. 1.)

2. *Adam and Eve driven out of Paradise.* Part of one of the

* I have taken the hint for the above arrangement from Bartsch; but have diminished the number of classes from twelve to six; thereby hoping to render it more easy to the amateur to find any piece required. Of the engravings contained in Class 4, Bartsch has made four Classes.

frescoes of Michelangiolo in the Sistine Chapel. *h.* 7, 3-8ths: *w.* 5, 5-8ths, (B. 2.)

3. *The Almighty ordering Noah to build the Ark.* One of Raffaele's finest compositions; painted by him on the ceiling of one of the rooms in the Vatican. An admirable print. *h.* 12, 3-8ths: *w.* 9, 7-8ths. (B. 3.) Of this piece there exists an old copy of great excellence.

4. *Joseph and the Wife of Potiphar.* Painted by Raffaele in the *Loggia* of the Vatican. This piece, which is marked with the tablet, is engraved in the bold manner adopted by Marc' Antonio in his latter works. *w.* 9, 5-8ths: *h.* 8. (B. 9.)

5. *David cutting off the Head of Goliath.* Also painted by Raffaele in the *Loggia.* Same manner of engraving as the last. It is marked with a tablet bearing the cypher. *w.* 15, 1-half: *h.* 10, 1-half. (B. 10.)

6. *David with the Head of Goliath.* The cypher is on the left at bottom. *h.* 4, 1-half: *w.* 3, 1-8th. (B. 11.)

7. *David standing with the Head of Goliath at his feet.* Perhaps Marc' Antonio's own design. It was probably engraved about the year 1509. The cypher is at bottom. *h.* 6, 1-half: *w.* 4, 3-8ths. (B. 12.)

8. *The Queen of Sheba visiting Solomon.* A bold but coarse manner of engraving. Perhaps the plate was executed in part by the scholars of Marc' Antonio. The design is commonly ascribed to Raffaele. *w.* 22, 3-8ths: *h.* 16. (B. 13.)

9. *The Nativity.* The Madonna is on her knees, adoring the newly born Saviour, who is lying on the ground. On the right is seated Joseph, and on the left are three Shepherds. The composition of this piece is much in the style of Francia. It was probably engraved about 1505. The cypher is upon a cushion under the Infant's head. *h.* 14, 3-4ths: *w.* 10, 5-8ths. (B. 16.)

10. *The Massacre of the Innocents.* One of the most highly wrought productions of Marc' Antonio; probably engraved by him, soon after his arrival at Rome, from a very finished design which

Raffaele had prepared two or three years previously. The cypher of the engraver and the inscription RAPH · VRBI · INVE · are introduced on a wall, at the left edge of the print. This engraving is distinguished by a pointed tree, in the back-ground on the right, which is omitted in the following repetition of the same subject. *w.* 17: *h.* 11. (B. 18.)

11. *A repetition of the above;* probably engraved by Marc' Antonio some years afterwards, in consequence of the original plate being worn out. Independent of the omission of the tree above noticed, (the upright stem of which is nevertheless indicated by a single line, as if the artist had at first intended to insert it), it differs from the first engraved plate in many small particulars; especially in the face of the woman who is seen running forward in the middle of the print, whose eyes look towards the left; whereas in the original they are turned towards the right. The whole is moreover engraved in a softer manner, and the masses of light upon the heads and limbs of the figures are less disturbed by intersecting markings. The inscription RAPHA' VRBI INVEN, and the cypher of Marc' Antonio, are introduced in the same place as in the other print. Zani found an obscure passage in an obscure writer, by which he was led to believe that this repetition of 'the Massacre of the Innocents' was engraved by Marco di Ravenna, and Bartsch follows him in this opinion. I am fully persuaded that both are by Marc' Antonio. *w.* 16, 5-8ths: *h.* 11. (B. 20.)

12. *The Baptism of Christ.* I mention this piece upon the authority of Bartsch, who states it to be one of Marc' Antonio's early productions. *h.* 11, 3-4ths: *w.* 8. 3-4ths. (B. 22.)

13. *Mary Magdalen at the feet of Christ, in the house of the Pharisee.* Possibly from a design of Polidoro, though commonly ascribed to Raffaele. It is engraved in the Artist's latter manner, and marked with the tablet. *w.* 13, 3-4ths: *h.* 9, 1-8th. (B. 23.)

14. *Mary and Martha ascending the steps of the Temple, on which Christ is seated preaching:* the companion to the last. Same man-

ner. The tablet is on the left at bottom. *w.* 13, 3-8ths: *h.* 9. (B. 45.)

15. *The Last Supper;* from a design of Raffaele. One of Marc' Antonio's most finished engravings. It is marked with the tablet. *w.* 17, 1-8th: *h.* 11, 1-half. (B. 26.)

16. *Christ taken down from the Cross;* from a capital design of Raffaele. It was probably engraved several years after Marc' Antonio's arrival at Rome, and is marked with the tablet. h. 16, 1-8th: *w.* 11, 1-8th. (B. 32.)

17. *The Madonna and the three Maries, lamenting over the dead body of Christ, and accompanied by St. John, Joseph of Arimathea, and two other persons:* from a design of Raffaele. A very finished engraving, marked with the tablet. *h.* 8, 3-8ths: *w.* 6, 5-8ths. (B. 37.)

18. *The dead Body of Christ, supported in his Sepulchre by the Madonna and two Disciples.* Behind the sepulchre are two male and two female Disciples, and in front is seen Mary Magdalen taking hold of our Saviour's right hand. The whole are half figures, and the subject is contained within a round which is open at the bottom. I describe this piece, which has no mark, solely on the authority of Bartsch. He considers it one of the artist's early works. *w.* 3, 5-8ths: *h.* 3, 1-4th. (B. 30.)

19. *A similar representation.* The body is supported by the Madonna and St. John, who are accompanied on either side by Joseph of Arimathea and Nicodemus. Half-length figures. It is engraved in a hard manner, and has no mark. I think it more like Marc' Antonio than Agostino Veneziano, to whom it is ascribed by Bartsch. *w.* 5, 5-8ths: *h.* 4. (B. 36.)

20. *The Madonna, in a standing posture, lamenting over the dead body of Christ;* from a design of Raffaele. This piece is distinguished from the following, by the right arm of the Madonna being represented naked. It is engraved in the artist's most delicate manner, and was probably one of those pieces which he executed

under the superintendence of Raffaele, soon after his arrival at Rome. *h.* 12, 1-half: *w.* 8, 3-4ths. (B. 34.)

21. *The same subject, with variations.* The back-ground is, amongst other things, a good deal altered, and the Madonna is represented at a more advanced period of life. It was probably engraved a few years after the above, and is marked with the tablet. *h.* 12: *w.* 8, 1-half. (B. 35.)

22. *Christ's Descent into Limbo:* probably engraved about the year 1505, from a design of his own, or of his master Francia. The cypher is at bottom. *h.* 8, 5-8ths: *w.* 6, 7-8ths. (B. 41.)

23. *St. Paul preaching at Athens*—from the cartoon of Raffaele. It was probably engraved several years after Marc' Antonio's arrival at Rome. *w.* 13, 3-4ths: *h.* 10, 1-half. (B. 44.)

Class 2. MADONNAS, SAINTS, &c.

24. *The Madonna seated with the Infant in her lap, upon a throne, the feet of which resemble the paws of a lion.* It was perhaps engraved from a design of Giulio Romano. *h.* 6, 7-8ths: *w.* 5, 3-8ths. (B. 46.)

25. *The Madonna seated on a cloud, with the Infant standing by her, and at her feet three little Angels.* Engraved from Raffaele, in Marc' Antonio's most delicate manner. No mark. *h.* 7, 1-8th: *w.* 5, 3-4ths. (B. 47.)

26. *The Madonna seated on the clouds, with the Infant in her arms, who with both hands holds his Mother's veil.* This piece was, I think, engraved by Marc' Antonio, from a study by Raffaele, for the upper part of a picture, till lately so celebrated at Foligno. *h.* 10: *w.* 7. (B. 53.)

27. *The same group,* with a few variations: probably engraved by Marc' Antonio some years afterwards. Marked with the tablet. *h.* 9, 7-8ths: *w.* 6, 5-8ths. (B. 52.)

28. *The Madonna and Child, with Tobit and St. Jerome;* from a

celebrated picture by Raffaele. Although commonly ascribed to Marc' Antonio, this engraving is on the whole inferior to what might be expected from his hand. It is probable that Marco di Ravenna had a chief part in its execution. *h.* 10, 1-4th: *w.* 8, 1-half. (B. 54.)

29. *The Holy Family, with the infant St. John;* commonly called *La Vierge à la longue cuisse.* This piece is executed in a very bold manner of engraving, from a design of Raffaele, or, perhaps, of Giulio Romano. It was probably one of the engraver's last works, and is marked with the tablet. *h.* 15, 1-half: *w.* 10, 1-half. (B. 57.)

30. *The Holy Family.* The Madonna is seated upon the ground, on the left, with the Infant on her lap. Joseph is seated in the fore-ground on the right, under an arch. I describe this piece upon the authority of Bartsch, who says it was painted by Michelangiolo in the Sistine Chapel. It may probably be one of the groups in the compartments commonly called the *Lunette.* *w.* 4, 5-8ths: *h.* 3, 1-4th. (B. 59.)

31. *The Madonna and Child.* She is seen only to the knees, and is represented giving suck to the Infant, who looks towards the spectator. This beautiful print, which is certainly by Marc' Antonio, was probably engraved by him from a fine original study of Raffaele, soon after his arrival at Rome. *h.* 6, 1-half: *w.* 4, 5-8ths. (B. 61.)

32. *The same group, with the addition of the figure of Joseph.* It is marked with the tablet, and was doubtless engraved many years after the above. *h.* 6, 3-4ths: *w.* 5. (B. 60.)

33. *The Madonna and Child, with Elizabeth and the infant St. John.* Behind the figures is a palm-tree. This piece is engraved from a design of Raffaele, in Marc' Antonio's finished manner, and is marked with the tablet. *h.* 9, 7-8ths: *w.* 6, 7-8ths. (B. 62.)

34. *The Madonna and Child with S. Anne, and another aged female.* S. Anne stands behind the Madonna: the cradle of the Infant is introduced; and on the right is a bason of water, and a little Angel with a vase. It is engraved in the artist's finished manner, from a

design of Raffaele, and is marked with the tablet. *h.* 9, 7-8ths: *w.* 7. (B. 63.)

35. *The Madonna seated, with the Infant on her lap, upon a Throne; a Saint holding a lily kneeling on the right, and on the left another Saint with a small cross.* It was perhaps engraved by Marc' Antonio, after Francia, but has no mark. Bartsch makes no mention of this print in his catalogue of Marc' Antonio. *h.* 11, 3-8ths: *w.* 9.

36—48. *Christ and the twelve Apostles;* a set of thirteen prints, standing figures, engraved by Marc' Antonio, from the designs of Raffaele. The name of each Apostle is inscribed within the circular diadem that surrounds his head. *h.* 8, 3-8ths: *w.* 5, 3-8ths. (B. 64—76.) Marco di Ravenna engraved the same series.

49. *St. Christopher carrying the infant Saviour across the river.* I mention this piece upon the authority of Bartsch, who states it to be in Marc' Antonio's early manner. *h.* 3, 3-4ths: *w.* 2, 5-8ths. (B. 96.)

50. *St. Francis receiving the Stigmates. h.* 4: *w.* 3, 1-8th. (Bartsch, No. 97.)

51. *St. George on horseback, combating the Dragon.* The terrified Queen, whom he delivers, is in the fore-ground on the right. This piece, which is evidently a very early production of the artist's burin, is inscribed: MAR. ANT. *w.* 11, 7-8ths: *h.* 8, 3-4ths. (B. 98.)

52. *St. John the Baptist.* The Saint is represented standing, as if in the act of preaching, and is seen in profile and turned towards the left. Bartsch, upon whose authority I mention this piece, supposes it to have been engraved from a design of Francesco Francia. *h.* 4: *w.* 2, 3-8ths. (B. 99.)

53. *St. Jerome, kneeling at his devotions, with a skull in his left hand:* a beautifully finished engraving of Marc' Antonio, from a design of Raffaele. *h.* 5, 3-8ths: *w.* 4, 5-8ths. (B. 101.)

54. *St. Jerome, seated reading, and turned towards the right;* perhaps engraved by Marc' Antonio, during his stay at Venice, from a design, or picture, of some artist of the Venetian school. Agostino

Veneziano copied this piece in a reverse direction. *w.* 7, 1-half: *h.* 5, 5-8ths. (B. 102.)

55. *The Martyrdom of St. Lawrence.* Mention has already been made of this most capital engraving, which was executed by Marc' Antonio some time after the death of Raffaele, from a design of Baccio Bandinelli. It is marked with the cypher of the engraver. *w.* 22, 3-4ths: *h.* 17, 1-4th. (B. 104.)

56. *St. Sebastian, bound with his arms behind him to a column, and seen in front:* probably one of the artist's earliest works. *h.* 6, 7-8ths: *w.* 4, 1-4th. (B. 109.)

57. *St. Francis, with a book and a small cross; St. Anthony of Padua, with a book and a lily; and St. Capistran, holding a sort of reliquary, on which is inscribed the name of Jesus:* the figures all standing. This engraving, which, according to Bartsch, is in the artist's first manner, is marked with his cypher. *h.* 8, 1-half: *w.* 6, 7-8ths. (B. 110.)

58. *Christ seated in the clouds, between the Madonna and St. John the Baptist; and below, St. Paul and S. Catharine.* This is one of Marc' Antonio's most capital productions, and was probably engraved by him some years after his arrival at Rome, from a studied design of Raffaele. It is marked with the tablet. *h.* 16, 3-4ths: *w.* 11, 1-half. (B. 113.)

59. *S. Catharine, standing in a niche, with the palm of martyrdom in her right hand, and resting with both her arms upon the broken wheel.* It is marked with the cypher, and was probably engraved after Marc' Antonio's arrival at Rome. *h.* 4, 1-4th: *w.* 3, 1-8th. (B. 115.)

60. *S. Cecilia, accompanied by St. Paul, St. John, S. Mary Magdalen, and St. Augustine; with, above, a choir of Angels.* This beautiful print bears the cypher of Marc' Antonio, by whom it was engraved from a finished design, made by Raffaele for one of his most celebrated pictures. *h.* 10, 1-4th: *w.* 6, 1-4th. (B. 116.)

61. *The Martyrdom of S. Felicita, and the decapitation of her two Sons;* from a design of Raffaele. It is marked with the cypher of Marc' Antonio. *w.* 16, 1-8th: *h.* 9, 1-half. (B. 117.)

62. *S. Margaret, standing, with a palm in her left hand, and the Dragon by her side.* Bartsch supposes this piece to have been engraved from a design of Francia. It is marked with the artist's cypher. *h.* 4, 3-8ths: *w.* 3, 1-8th. (B. 118.)

63. *S. Lucia, S. Catharine, and S. Barbara.* These figures, which are standing, are represented in three compartments, divided from each other by a narrow white space. The figures are relieved upon a dark ground, produced by diagonal hatchings. *w.* 4, 5-8ths: *h.* 3: (B. 120.)

64. *The Madonna standing with the Infant in her arms, inscribed at bottom:* VIRGO VIRGINŪ; *on the left, Mary Magdalen, holding the vase of ointment, and covered only with her long hair; inscribed,* S. MAGDALENA; *and on the right,* S. MARIA EGIPTIACA, *who is also represented naked, with long hair, and holds three small loaves.* This print, the companion to the above, appears to have escaped the notice of Bartsch. It is probable that Raffaele furnished the designs for both these pieces, which are engraved with exquisite delicacy: indeed the naked parts of the figures in that last described are drawn with a degree of purity and elegance of outline scarcely to be surpassed. *w.* 4, 3-4ths: *h.* 3, 3-8ths.

65. *S. Catharine and S. Lucia:* graceful standing figures, perhaps engraved from a design of Francesco Francia. *h.* 11, 1-4th: *w.* 8, 3-4ths. (B. 121.)

66. *S. Veronica, standing with the Sudarium.* The ground behind the figure is white. Bartsch says that this piece *is ascribed* to Marc' Antonio. *h.* 4, 1-half: *w.* 3. (B. 122.)

Class 3. THE SMALL SAINTS OF MARC' ANTONIO.

67. *Christ and the twelve Apostles;* standing figures; a set of thirteen pieces; most of them bearing the cypher of Marc' Antonio. *h.* 3, 1-4th: *w.* 1, 7-8ths. Of this series there appear to exist two or three sets of old copies. (B. 124—136.)

68. *Christ on the Cross.* The cypher of Marc' Antonio is at the foot of the cross on the right. *h.* 3, 1-4th: *w.* 2. (B. 137.)

69. *The Trinity.* Marked with the cypher. Same dimensions as the last. (B. 138.)

70. *The Madonna standing with the Infant in her arms, and surrounded by a glory of rays.* Same dimensions. There exist impressions of this engraving with and without the cypher of Marc' Antonio. (B. 139.)

71. *Tobit conducted by the Angel.* With the cypher. *h.* 3: *w.* 1, 3-4ths. (B. 140.)

72. *St. Anthony the first Hermit.* This also bears the cypher. *h.* 3, 1-4th: *w.* 1, 7-8ths. (B. 141.)

73. *St. Anthony of Padua, with a lily and a book. h.* 3: *w.* 2. (B. 142.)

74. *St. Bennon:* inscribed at bottom: S. BEN. AB. with the cypher. *h.* 3, 1-4th: *w.* 2. (B. 143.)

75. *St. Bernard.* Inscribed: S. BNAR. and marked with the cypher. Same dimensions. (B. 144.)

76. *St. Capistran. h.* 3, 1-half: *w.* 2, 1-4th. (B. 145.)

77. *St. Christopher. h.* 3, 1-4th: *w.* 2. (B. 146.)

78. *St. Stephen;* with the cypher of the artist. *h.* 3, 1-8th: *w.* 1, 3-4ths. (B. 147.)

79. *St. Francis, on his knees before a crucifix.* With the cypher. *h.* 3, 1-4th: *w.* 2. (B. 148.)

80. *The Angel Gabriel, holding a lily.* With the cypher. *h.* 3: *w.* 1, 7-8ths. (B. 149.)

81. *St. John the Baptist, standing and seen in front. h.* 3, 1-4th: *w.* 2. (B. 150.)

82. *St. John the Baptist, seated on a rock. h.* 3, 1-4th: *w.* 2, 1-4th. (B. 151.)

83. *St. Jerome, kneeling at his devotions. h.* 3, 1-4th: *w.* 2. (B. 152.)

84. *St. Job.* Inscribed: S. IOB. and marked with the cypher. *h.* 3, 1-4th: *w.* 2. (B. 153.)

85. *St. Joseph, holding a lily. h.* 3, 1-4th: *w.* 2. (B. 154.)

86. *St. Lawrence.* He is standing and seen nearly in front. *h.* 3, 1-4th: *w.* 2. (B. 155.)

87. *St. Lawrence.* Seen in profile, and turned towards the right. With the cypher of the artist. *h.* 3, 1-4th: *w.* 2. (B. 156.)

88. *St. Lawrence.* He rests with his left hand upon the Gridiron. This piece bears the cypher. *h.* 3, 1-8th: *w.* 2. (B. 157.)

89. *St. Michael standing, with the Dragon at his feet.* With the cypher. *h.* 3, 1-4th: *w.* 2. (B. 158.)

90. *St. Lazarus.* He is represented standing, and at his feet are two dogs. This also bears the cypher. *h.* 3, 1-4th: *w.* 2. (B. 159.)

91. *St. Nicholas de Tolentino;* inscribed: S. NIC. D. TOL. *h.* 2, 7-8ths: *w.* 1, 3-4ths. (B. 160.)

92. *St. Peter Martyr.* *h.* 3, 1-4th: *w.* 2. (B. 161.)

93. *St. Rock.* He is walking towards the left. This piece is marked with the cypher. *h.* 3, 1-4th: *w.* 2. (B. 162.)

94. *St. Rock.* *h.* 2, 3-8ths: *w.* 1, 3-4ths. (B. 163.)

95. *St. Rock.* He is seen in front, and looks upwards. This piece bears the cypher. *h.* 3, 1-4th: *w.* 2. (B. 164.)

96. *St. Sebastian.* The Saint is bound to a tree, with his arms over his head. *h.* 3, 1-4th: *w.* 2, 1-8th. (B. 165.)

97. *St. Sebastian.* He is tied with his arms behind his back to the trunk of a tree. This piece bears the cypher. *h.* 3, 1-4th: *w.* 3. (B. 166.)

98. *St. Sebastian.* The Saint in this piece is bound to a column. *h.* 2, 3-8ths: *w.* 1, 3-4ths. (B. 167.)

99. *St. Vincent.* He is turned towards the right, and has a book in his left hand, in which he is reading, and in his right a lily. *h.* 3, 3-8ths: *w.* 2, 1-8th. (B. 168.)

100. *S. Agatha:* marked with the cypher. *h.* 3, 1-4th: *w.* 2. (B. 170.)

101. *S. Agnes:* inscribed S. AGNES, and marked with the cypher. Same dimensions. (B. 171.)

102. *St. Anne, with the Madonna and the infant Saviour.* It is marked with the letter M. Same dimensions. (B. 172.)

103. *S. Apollonia.* Same dimensions. (B. 173.)

104. *S. Barbara:* inscribed S. BAR. *h.* 3, 1-4th: *w.* 2, 1-8th. (B. 174.)

105. *S. Catharine.* *h.* 3: *w.* 2, 1-4th. (B. 175.)

106. *S. Catharine of Sienna:* inscribed, S. KAT. D. SENIS. *h.* 3, 1-4th: *w.* 2. (B. 176.)

107. *S. Cecilia.* It is inscribed S. CICIL., and marked with the cypher. Same dimensions. (B. 177.)

108. *S. Helena:* marked with the cypher. Same dimensions. (B. 178.)

109. *S. Lucia:* inscribed, S. LUCIA. Same dimensions. (B. 179.)

110. *S. Mary Magdalen received up into Heaven.* *h.* 3, 5-8ths: *w.* 2, 1-4th. (B. 180.)

111. *S. Margaret.* It is marked with the cypher. *h.* 3, 1-4th: *w.* 2. (B. 181.)

112. *S. Martha:* inscribed S. MARTA, and marked with the cypher. Same dimensions. (B. 182.)

113. *S. Petronilla;* inscribed S. PETRONELA, and marked with the cypher. Same dimensions. (B. 183.)

114. *A representation of Death;* with the cypher. Same dimensions. (B. 184.)

Class 4. SUBJECTS OF PROFANE HISTORY, MYTHOLOGICAL AND FANCY SUBJECTS, &c.

(1.) *Pieces lengthways.*

115. *A Woman standing, and two Men, one of whom is blowing a horn.* *w.* 3, 1-4th: *h.* 3, 1-8th. (B. 354.)

116. *Amadeus, a philosopher, in company with three Females, intended to personify Austerity, Friendship, and Love.* Under the figures are inscribed: AMADEUS · AUSTERITAS · AMITITIA · AMOR. This piece is engraved in a very delicate manner, and bears the cypher. *w.* 3,

7-8ths: *h.* 3, 3-8ths. It is sometimes found enclosed by a border. (B. 355.)

117. *Three Doctors, or Philosophers, in the costume of the Artist's time, seated in conversation in a landscape.* This piece is engraved in the same manner as the last, to which it probably bears some relation. *w.* 4: *h.* 3. (B. 404.)

118. *An unknown subject.* On the left is seated a naked man, who appears assisting a woman to support a globe; in the middle is another naked man, carrying a stone upon his back, and a third blowing two trumpets; and on the right is a venerable old man, in conversation with a young man who has a spear, to the top of which is affixed a label. The naked figures in this piece are beautifully drawn, and the whole is finished with the greatest delicacy of burin. It is marked with the cypher. *w.* 4, 3-4ths: *h.* 3, 1-4th. (B. 356.)

119. *A Dance of seven naked Children and two Cupids:* a most beautiful little print, from a design of Raffaele. It was probably engraved a few years after Marc' Antonio's arrival at Rome. *w.* 6, 5-8ths: *h.* 4, 1-half. (B. 217.)

120. *Cleopatra, recumbent on a Bed, dying.* This beautiful print was probably engraved by Marc' Antonio, a year or two after his arrival at Rome, from a design of which Raffaele appears to have taken the idea from the celebrated antique statue of the same subject. *w.* 6, 7-8ths: *h.* 4, 1-4th. (B. 200.)

121. *The same design,* engraved a second time by Marc' Antonio, with some small variations, and marked with the tablet. Bartsch is of opinion that this plate was the first executed. Same dimensions. (B. 199.)

122. *Two Fauns, carrying an Infant in a basket.* A most beautiful engraving: the idea probably taken from an antique basso-relievo. *w.* 7, 1-8th: *h.* 6, 1-8th. (B. 230.)

123. *A Representation of the Sufferings of a Town during the Plague;* engraved in Marc' Antonio's most finished manner, from a capital design of Raffaele. Upon the pedestal of a Terminus, in the

middle of the print, is an inscription: LINQVEBANT DULCES ANIMAS, &c., and upon a stone on the right is the cypher of the engraver. *w.* 9, 7-8ths: *h.* 7, 3-4ths. (B. 417.)

124. *A fanciful representation, sometimes called Raffaele's Dream;* though the design is certainly not of that artist. On the left are two naked women sleeping on the ground, and on the right are various hideous demons. It is marked with the cypher of Marc' Antonio, who probably engraved it during his stay at Venice. *w.* 13, 1-4th: *h.* 9, 1-half. (B. 359.)

125. *A composition of several figures,* amongst which is that of a young man, naked, who is standing upon a pedestal in the middle of the print, holding in his right hand a sort of cornucopia, out of which issue flames of fire. This piece was probably engraved about the year 1507, and is marked with the cypher. *w.* 15: *h.* 10, 7-8ths. (B. 360.)

126. *Alexander depositing the Works of Homer in the Coffer of Darius.* This engraving appears to have been executed by Marc' Antonio at a late period of his residence at Rome, from a chiaro-scuro which was painted after a design of Raffaele in one of the rooms of the Vatican. It is marked with the tablet. *w.* 15, 3-4ths: *h.* 10, 1-8th. (B. 207.)

127. *A Lion-Hunt:* probably engraved from a design made by Raffaele, after an antique basso-relievo. In the margin at bottom is an inscription: QUE STABANT VIX HOSPITIBUS, &c., and also the cypher of Marc' Antonio. *w.* 16, 1-8th: *h.* (including the margin), 10, 1-half. (B. 422.)

128. *The Rape of Helen:* from a fine design of Raffaele. *w.* 16, 1-half: *h.* 11, 5-8ths: (B. 209.) Marco di Ravenna engraved the same composition, with small variations.

129. *The Emperor Trajan, victorious over the Dacians.* The Emperor stands on the left, and is crowned by a figure of Victory. This piece was engraved by Marc' Antonio, after a basso-relievo which originally appertained to the Arch of Trajan, and was afterwards transferred to that of Constantine. It is executed in the

engraver's latter manner, and bears his cypher. *w.* 17, 1-4th: *h.* 11, 1-half. (B. 261.)

130. *The Judgment of Paris.* This admirable engraving, which is finished with the greatest force, and at the same time softness of effect, has been already spoken of. It is marked with the cypher of Marc' Antonio, as is also a very excellent copy, which was perhaps engraved under his superintendence some years after the original, in consequence of its having been worn out by too much printing. *w.* 17, 3-8ths: *h.* 11, 5-8ths. (B. 245.)

131. *A Battle of many figures, on foot and on horseback,* commonly called *'the Battle of the Cutlass,'* in consequence of a weapon of that kind, which is introduced lying in the fore-ground, on the right. Agostino Veneziano engraved the same composition in a reverse direction. The above has, I think, every claim to be considered as the original. It is doubtful whether the design is of Raffaele or of Giulio Romano. *w.* 18: *h.* 12, 3-4ths. (B. 211.)

132. *Mount Parnassus, with Apollo and the Muses, the Poets of Antiquity,* &c. The composition of this piece differs considerably from the frescoe of the same subject painted by Raffaele in the Vatican: notwithstanding which it is thus inscribed: RAPHAEL PINXIT IN VATICANO. It was probably engraved from Raffaele's original design, several years after the picture was executed, and is marked with the cypher of Marc' Antonio. There is a good old copy of this print, marked in the same manner, which was perhaps engraved in the school. *w.* 18, 3-4ths: *h.* 14, 1-8th.

133. *The Triumph of Titus.* This print, which contains a great number of figures, is supposed by Mr. Bartsch to be intended to represent the triumph that was celebrated at Rome after the conquest of Judea. The design, although commonly ascribed to Mantegna, has nothing of that artist's manner. The plate was more probably engraved by Marc Antonio after an invention of his own, and is finished throughout with the greatest delicacy of burin. *w.* 19, 3-4ths: *h.* 13, 5-8ths. (B. 213.)

134. *A Bacchanalian scene:* the idea taken from an antique basso-

relievo. In the middle is the bearded Bacchus, supported by two Fauns; and at either extremity of the print are a Terminus and a female Satyr. Upon a small pedestal on the left is inscribed: ROMAE · AD · S · MAR ·, and near the pedestal is the cypher of the engraver. *w.* 20: *h.* 5, 3-4ths. There exists a repetition of this engraving, in a reverse direction. Both are supposed to be by the hand of Marc' Antonio. (B. 249.)

(2.) *Upright Prints.*

135. *A young Man holding a crown of laurel over the head of an Eagle.* *h.* 2, 1-half: *w.* 1, 1-half. (B. 428.)

136. *A female figure, holding a sort of sail, filled with the wind, perhaps intended as a personification of Fortune.* *h.* 2, 1-half: *w.* 1, 5-8ths. (B. 362.)

137. *A young Man embracing a Laurel-Tree.* The companion to the last described print. Same dimensions. (B. 363.)

138. *A naked Female and a young Man, holding a sail filled with the wind:* the figures well drawn, and most delicately engraved. *h.* 2, 7-8ths: *w.* 2. (B. 364.)

139. *Time, represented by an old Man with wings walking upon Crutches.* Same dimensions as the last. (B. 365.)

140. *A young Man standing, resting with his left hand upon a sphere, and an old Man seated, pointing to a star.* This engraving is marked with the cypher of Marc' Antonio and the letter R. Same dimensions as the last. (B. 366.)

141. *A Man, with a staff in his left hand, stooping towards a Female, who is reclining upon the ground in the corner of a ruined building.* Same dimensions as the last. (B. 429.)

142. *A Nymph, attended by a Cupid, who is flying behind her, walking towards a young Man, who is seated under a tree.* *h.* 3: *w.* 2. (B. 252.)

143. *An old Man, with two sticks in his right hand, standing in company with a young Woman, who puts her right hand upon his shoulder.* Same dimensions as the last. (B. 430.)

144. *Jupiter, standing upon a Cloud, with the Thunder in his right hand, and in his left a sceptre.* *h.* 3: *w.* 2, 1-8th.

145. *Mars. He is seen nearly in a back view, and is standing upon a cloud.* Same dimensions.

146. *Diana, with a crescent upon her head, and a sceptre in her left hand, surrounded by a luminous cloud.* Same dimensions. Bartsch suspects that these three pieces, which he says are in Marc' Antonio's early manner, may belong to a series of the seven planets. (B. 253—255.)

147. *An old Man seated, playing upon a reed pipe, and a young Man standing, sounding a horn.* The cypher of Marc' Antonio is at bottom. *h.* 3: *w.* 2, 1-8th. (B. 431.)

148. *Venus, holding a torch and accompanied by two Cupids.* The cypher is at bottom. *h.* 3, 1-8th: *w.* 1, 7-8ths. (B. 251.)

149. *Hercules, resting with his left hand upon his club;* a figure placed within a niche. *h.* 3, 1-8th: *w.* 2. (B. 256.)

150. *An old Man, seated upon the ground, sleeping, and a young Man, resting with his left arm upon an Anchor and pointing with his right hand to the Sun.* The cypher of the engraver is at bottom. *h.* 3, 1-8th: *w.* 2, 1-8th. (B. 367.)

151. *A female figure on her knees, and two Men standing, bending a rod.* The cypher is at bottom. *h.* 3, 1-8th: *w.* the same. (B. 369.)

152. *A Woman seated on the ground, with an Infant in her lap, listening to the conversation of two Men, who are standing.* The cypher is at bottom. Same dimensions as the last. (B. 432.)

153. *A female figure, with wings to her head, standing within a niche, and leaning with her left arm upon a musical instrument.* *h.* 3, 1-4th: *w.* 2, 1-8th. (B. 368.)

154. *An infirm old Man, leaning with both his arms upon his stick, and a young Man with one knee on the ground.* The cypher is at bottom. *h.* 3, 3-4ths: *w.* 3. (B. 434.)

155. *A naked Man, sleeping on the ground, on the left of the print, and, on the right, another Man, and a Woman in a kneeling posture,*

seen in a back view. The cypher is at bottom. *h.* 3, 3-4ths: *w.* 3, 1-8th. (B. 438.)

156. *A young Man seated, with a violin at his feet, listening to the conversation of an old Man, who is standing.* *h.* 4: *w.* 2, 3-8ths. (B. 435.)

157. *A young Woman seated, in a meditative posture, seen in profile, and turned towards the left.* From a beautiful design of Raffaele. *h.* 4: *w.* 2, 7-8ths. (B. 445.)

158. *The same figure, engraved in a reverse direction.* *h.* 4, 3-8ths: *w.* 3. (B. 443.) Both these pieces are probably by Marc' Antonio.

159. *An old Man, standing on the left, leaning with both his hands upon his stick, and conversing with a young Man of extraordinary corpulence.* The cypher of the artist is at bottom. *h.* 4: *w.* 3, 1-8th: (B. 436.)

160. *A young Female, walking precipitately towards the left and tearing her hair.* *h.* 4, 1-8th: *w.* 2, 3-8ths. (B. 437.)

161. *The Virtue of Prudence, represented by a young Female with a mirror, seated upon a Lion.* From a design of Raffaele. The cypher of the engraver is at bottom. *h.* 4, 1-8th: *w.* 3, 1-8th. (B. 371.)

162. *A young Man pouring water into a dish, and a Female, half naked, holding in each hand a sponge.* It is probably from a design of Raffaele. *h.* 4, 3-8ths: *w.* 3, 1-8th. (B. 373.)

163. *An Emperor, seated within a niche, and holding a sceptre in his left hand, and in his right a globe.* The figure is seen nearly in front. The cypher is at bottom. *h.* 4, 3-8ths: *w.* 3, 1-8th. (B. 441.)

164. *The same subject.* The figure in this plate, however, is represented almost in profile, and turned towards the left. The cypher is at bottom. Same dimensions as the last. (B. 442.)

165. *A young Man striking another Man, who is seated naked, with the tail of a Fox.* The cypher of Marc' Antonio is at bottom. *h.* 4, 1-half: *w.* 3. (B. 372.)

166. *A monstrous figure of a Boy of twelve years of age, who was brought to Rome in the first year of the Pontificate of Leo X.* Upon a

pedestal on the right is an inscription: LEONIS X. AN. I. EIDIB. NOVENBR. &c. *h.* 4, 5-8ths: *w.* 2, 7-8ths.

167—182. *Apollo, Minerva, the Muses, and five other female figures, represented standing, in niches.* A set of sixteen pieces; probably engraved by Marc' Antonio, from the designs of Raffaele. *h.* 4, 7-8ths: *w.* 3. (B. 263—278.)

183. *A Satyr, who is seated upon the ground with a Nymph, defending himself with a stick, from the assaults of a young Man.* According to Bartsch, this piece is in Marc' Antonio's early manner, and is marked with his cypher. *h.* 4, 5-8ths: *w.* 3, 3-4ths. (B. 279.)

184. *A Peasant, leaning upon his stick, in conversation with a Country-woman, who is seated on a step with her lap full of eggs.* Bartsch (in my opinion erroneously) ascribes the design of this piece to Raffaele, and the engraving to Agostino Veneziano. *h.* 5: *w.* 3. (B. 453.)

185. *An old Woman, about to fall into a grave, in which is seen the hand of Death, holding an hour-glass.* Agostino Veneziano engraved the same design, in a reverse direction. *h.* 5: *w.* 3, 3-8ths. (B. 456.)

186. *A Satyr, seated at the foot of a tree, with a vase in his right hand, and his left resting upon the shoulder of an Infant, who is feeding him with grapes.* Engraved in a very finished manner, and marked with the cypher. *h.* 5: *w.* 3, 7-8ths. (B. 281.)

187. *Orpheus, crowned with laurel, and playing upon the violin, [illegible] Eurydice, with a sort of sceptre in her right hand, walking by his s* This piece, according to Bartsch, is in Marc' Antonio's first manner. Same dimensions as the last. (B. 282.)

188. *A Cardinal, mounted on a Mule, about to purchase vegetables from a Boy, who is seated in the fore-ground on the left.* The design is surrounded by a border, and ornamented at top with a *cartouche*, on which is inscribed: AVARITIA. *h.* 5, 1-4th: *w.* 3, 1-half. (B. 459.)

189. *Fortitude, represented by a female figure, lightly dressed, supporting a column.* The cypher of Marc' Antonio is near the bottom of the print, on the right. *h.* 5, 3-8ths: *w.* 2, 7-8ths. (B. 375.)

190. *Temperance, represented by a young Woman, seen nearly in a back view, holding a bridle.* This piece also bears the cypher, and is of the same dimensions as the last described. (B. 376.)

191. *An Artist, wrapt in his mantle, and seated on the ground, at the foot of two steps, in a meditative posture.* Behind him, on the right, is a canvass, or board, prepared for painting, and on the left are his palette and pots of colour. Bartsch supposes this piece to represent the figure of Raffaele. That it was engraved after one of his designs is less doubtful. *h.* 5, 3-8ths: *w.* 4, 1-8th. (B. 496.)

192. *A naked Man, who has seized Fortune by the hair, and is buffeting her with a sail.* This piece, according to Bartsch, is in Marc' Antonio's early manner. *h.* 5, 5-8ths: *w.* 5, 1-8th. (B. 378.)

193. *A naked female figure, with one foot upon a globe, holding a vase full of fire in her left hand, and placing the other hand upon the shoulder of a Man, who is represented also naked, and seen in a back view.* Upon the globe, under the foot of the female, is the cypher of Marc' Antonio, who probably engraved this piece about the year 1508. *h.* 5, 3-4ths: *w.* 3, 5-8ths. (B. 377.)

194. *A Satyr, surprising a Nymph, who is seated asleep at the foot of a rock, with, on the left, an Infant with a bird.* In the artist's early manner. *h.* 5, 7-8ths: *w.* 5. (B. 285.)

195. *A Man in a Pilgrim's habit, seated upon the ground, peeling a pear, in company with a female Pilgrim; and, behind, another Man walking.* This piece is a copy, in a reverse direction, from one of the engravings of Lucas Van Leyden. *h.* 6: *w.* 4, 5-8ths. (B. 462.)

196. *A Woman seated at a window, in an attitude expressive of meditation, with a little dog lying at her feet.* In the sky through the window is seen an angel, bearing a cross. It has been doubted whether the beautiful design from which this engraving was executed, appertains to Raffaele or to Parmigiano. The plate, like a few others by Marc' Antonio, is finished without any cross hatchings. *h.* 6, 1-4th: *w.* 3, 5-8ths. (B. 460.)

197. *Dido, standing with a poniard in her right hand, about to kill herself.* An exquisitely finished engraving, from a design of Raf-

faele; probably executed soon after Marc' Antonio's arrival at Rome. The trees in the distance are evidently in imitation of Lucas van Leyden. Upon a tablet is the following inscription: ΑΥΤΥΕΕΙϹ ΘΑΝΑΤΟϹ ΖΩΗ. *h.* 6, 1-4th: *w.* 5. (B. 187.)

198. *Two Men standing naked, side by side, the one embracing the other with his right hand.* This group is copied from a part of the frescoe of Michelangiolo, representing the inebriety of Noah, in the Sistine Chapel. *h.* 6, 3-8ths: *w.* 4, 3-4ths. (B. 464.)

199. *Orpheus, playing on the violin, and Eurydice standing by him on the right.* Both naked figures. The figure of Eurydice is very graceful, and has much of the character of Raffaele. This plate was probably engraved soon after Marc' Antonio's arrival at Rome, and is very delicately executed. *h.* 6, 5-8ths: *w.* 5, 1-4th. (B. 295.)

200—203. *Four stories of the Labours of Hercules;* on each of which is a tablet, with the inscription: DIVO ERCULI. *h.* 6, 3-4ths: *w.* 4, 1-half. The subjects of these pieces, which, according to Bartsch, are some of Marc' Antonio's earliest performances, are as follow: 200. *Hercules and Antæus.* 201. *Hercules killing the Centaur Nessus.* 202. *Hercules killing the Nemean Lion.* 203. *Hercules victorious over Achelaus, who has transformed himself into a Bull.* (B. 289—292.)

204. *A Man seated naked on a Rock, examining a wound in his foot.* In Marc' Antonio's first manner. *h.* 6, 7-8ths: *w.* 4, 1-4th. (B. 465.)

205—208. *A set of four pieces,* representing heroes of antiquity, commonly called *the four Cavaliers,* in consequence of all the figures being on horseback. *h.* 6, 7-8ths: *w.* 4, 5-8ths.—205. *Titus and Vespasian;* inscribed TITO · VESPEZIANO.—206. *Scipio Africanus:* SCIPIO APHRICA.—207. *Horatius Cocles:* inscribed, ORATIUS.—208. *Curtius leaping into the Gulph:* CVRTIVS. These pieces are far from holding a rank amongst Marc' Antonio's most estimable works. (B. 188—191.)

209. *A naked Man, with a flute in his right hand, seated upon a bank.* A well drawn figure, of which the outline appears to have been cor-

rected in some places by the designer, who is commonly believed to have been Raffaele. *h.* 6, 7-8ths: *w.* 4, 5-8ths. (B. 467.)

210. *Venus seated on the left, wiping her feet after bathing, and Cupid standing on the right, with his bow in his left hand and his right arm raised over his head.* Very beautifully engraved from a fine design of Raffaele. *h.* 6, 7-8ths: *w.* 5, 3-8ths. (B. 297.)

211. *A Woman seated on a chair, and seen in profile, bending forward and embracing her Child, who is standing before her with his left arm raised over his head.* This engraving, which was copied from one of the most exquisite designs that ever proceeded from the hand of Raffaele, is, in the opinion of Mr. Bartsch, inferior in point of drawing and execution to what might be expected from Marc' Antonio, and he has therefore refused to insert it in the thirteenth volume of his work. If not entirely by Marc' Antonio himself, to whom it has always hitherto been ascribed, it was certainly engraved in his school. Of the beauty of the group the reader will be enabled to form a just estimation from the annexed copy. *h.* 7: *w.* 5. (Bartsch, vol. xv. p. 20.)

212. *A bearded Faun, in a state of inebriety, supported by a younger one, who, in his left hand, holds a thyrsis.* Upon a pedestal on the left are two masks. A beautifully finished engraving, marked with the cypher. *h.* 7: *w.* 5, 1-4th. (B. 294.)

213. *A Faun, seated upon a bank, and turned towards the right, holding a flute in his left hand, which he appears to have just taken from his mouth, in order that he may attend to the discourse of a little Boy, who is standing between his legs.* Engraved in Marc' Antonio's most finished manner. *h.* 7: *w.* 5, 1-half. (B. 296.)

214. *Three Men, dressed in the costume of the time, singing:* the figures all in a standing posture. This piece was probably engraved during the artist's residence at Venice, from a design by some master of the Venetian school. *h.* 7, 1-8th: *w.* 4, 3-4ths. (B. 468.)

215. *A naked Man standing, holding a sort of scythe in his right hand, and in his left the iron of a hatchet, which he appears shewing to a draped Female, who is standing in company with him.* This piece,

Engraved by Bromley Junr. from the Original print by

MARC' ANTONIO RAIMONDI.

POESY.

From the original Engraving by

MARC ANTONIO RAIMONDI.

which was probably engraved about the year 1507, is marked with the cypher. *h.* 7, 1-8th: *w.* 4, 7-8ths. (B. 380.)

216. *Philosophy,* represented by a majestic female figure, seated on the clouds, with her feet resting upon the globe of the earth. On the right are two infants, one of whom holds a tablet, on which is inscribed: CHAVXAR. COGNITIO. This design is painted by Raffaele, in a circle, on the ceiling of one of the rooms in the Vatican. The engraving is in Marc' Antonio's most delicate manner. *h.* 7, 1-8th: *w.* 5, 3-4ths. (B. 381.)

217. *Poesy,* represented by a winged female, who is seated on the clouds, with a lyre in her left hand, and in her right a book. On each side of her is an infant: that on the right holds a tablet, upon which is inscribed: NVMINE AFLATVR. This elegant design is painted by Raffaele, in the same room as the last described. The reader will be enabled to form some estimation of the beauty of the engraving from the annexed copy. *h.* 7, 1-8th: *w.* 6. (B. 382.)

218. *Venus appearing to Æneas, under the form of an Huntress.* A very beautiful print, marked with the cypher, and probably engraved by Marc' Antonio shortly before he left Bologna. *h.* 7, 1-4th: *w.* 4, 5-8ths. (B. 288.)

219. *A Man, dressed in the costume of the time, seated on a bank, playing the guitar.* Upon a tablet suspended from a tree is the word: PHILOHEO. This piece bears the cypher, and was perhaps engraved by Marc' Antonio, during his residence at Venice, after a design or picture of Giorgione. *h.* 7, 1-4th: *w.* 5, 3-8ths. (B. 305.)

220. *A Satyr with a Nymph upon his back, whom another Satyr is chastising.* This piece bears the cypher of Marc' Antonio, by whom it was probably engraved about the year 1506. *h.* 7, 3-8ths: *w.* 5, 3-8ths. (B. 305.)

221. *A young Man, carrying a lantern, followed by a Ram.* Engraved in a very delicate manner. *h.* 7, 1-half: *w.* 5, 1-8th. (B. 384.)

222. *A young Woman, half naked, standing, with a vase elevated in*

her right hand, and in her left a smaller vase, out of which she is pouring water upon a plant. This piece bears the cypher, and was undoubtedly engraved by Marc' Antonio during his stay at Venice, after a design or picture by some master of the Venetian school. *h.* 7, 5-8ths: *w.* 4, 5-8ths. (B. 383.)

223. *Bacchus seated upon a large butt, a Woman and two Children bringing grapes, and a naked Man emptying them into the wine-press.* A very beautiful engraving, probably executed after a design of Raffaele. *h.* 7, 5-8ths: *w.* 5, 3-4ths. (B. 306.)

224. *An old Man naked and wearing a garland, making exertions to pull on his stockings;* an operation which, in consequence of the wetness of his body after bathing, he finds difficult to perform. This figure, taken from the celebrated cartoon of Pisa by Michelangiolo, was probably engraved by Marc' Antonio, after a study by some artist of his acquaintance, who had visited Florence before he himself left Bologna. *h.* 8: *w.* 5, 3-8ths. (B. 472.)

225. *Another naked figure,* (from the same cartoon), *climbing up out of the water, and seen in a back view.* Engraved about the same time. On the right is inscribed: IV · MI · AG : FLO., with the cypher of the engraver. Same dimensions as the last. (B. 488.)

226. *A Woman seated on a chair, and seen in profile, with a Child standing by her, whom she embraces with her right hand, and in her left hand a book, in which she is reading:* a beautiful group, evidently engraved from a study made by Raffaele after nature. *h.* 8: *w.* 5, 3-4ths. Bartsch erroneously classes this piece among Marc' Antonio's Madonnas. (B. 48.)

227. *A figure of Apollo, half naked, with his left hand raised over his head, and his right resting upon his lyre:* evidently copied from an antique statue. The figure stands within a niche, and at bottom, on the left, is the cypher of the engraver. *h.* 8, 1-8th: *w.* 5, 3-8ths. (B. 332.)

228. *Two naked Men standing,* one of whom is represented in front, resting with both hands upon the trunk of a young tree; and the other in a back view, holding two serpents in his right hand, and

in his left a mirror. This piece, according to Bartsch, is in Marc' Antonio's early manner, and marked with his cypher. *h.* 8, 1-4th: *w.* 5, 3-4ths. (B. 385.)

229. *Lucretia, standing, with a poniard in her right hand, with which she is about to stab herself.* This exquisite print, from a design of Raffaele, appears, from Vasari's account, to have been executed very soon after Marc' Antonio's arrival at Rome, and to have given occasion to the notice with which Raffaele afterwards honoured him. Upon a shield or tablet, on the left, is inscribed: AMEINON ΑΠΟΘΝΗΣΕΙΝ Η ΑΙΣΧΡΩΣ ΖΗΝ. *h.* 8, 3-8ths: *w.* 5, 1-8th. (B. 192.)

230—236. *The Virtues;* a set of seven pieces, engraved by Marc' Antonio, from the designs of Raffaele. The figures are represented with their attributes, standing in niches, and each piece is marked with the cypher, and numbered. *h.* 8, 1-half: *w.* 4, 1-4th. No. 1. *Charity.* 2. *Faith.* 3. *Justice.* 4. *Fortitude.* 5. *Temperance.* 6. *Hope.* 7. *Prudence.* (B. 386—392.)

237. *Venus, standing naked upon the Sea-shore, wringing her hair after bathing.* This engraving bears the cypher of Marc' Antonio, accompanied by the following date: 1506. s. 11. (Septembris 11.) *h.* 8, 1-half: *w.* 6. (B. 312.)

238. *Peace,* represented by the figure of a graceful female, who has her left hand on her bosom, and with her right holds the right hand of a winged Genius, who offers her an olive-branch. *h.* 8, 5-8ths: *w.* 4, 5-8ths. (B. 393.)

239. *Venus, Cupid, and Minerva*—naked figures, standing—the same as those which are found in the celebrated print of 'the Judgment of Paris.' This engraving is executed in a manner very much resembling that of Marc' Antonio, though it may admit of some doubt if it is really by his hand. *h.* 8, 5-8ths: *w.* 5, 1-8th. (B. 310.)

240. *Orpheus, seated at the mouth of Hell, playing upon the Violin.* At his feet is a dog, and in the fore-ground on the left is a bear. This piece bears the cypher of Marc' Antonio, by whom it appears to have been engraved at a very early period. *h.* 8, 5-8ths: *w.* 6, 7-8ths. (B. 114.)

241. *Apollo standing in a niche, with the Lyre in his left hand, and his right hand resting on the trunk of a tree.* Engraved by Marc' Antonio, from a finished design made by Raffaele for one of the two decorative statues which he introduced in his fresco of the school of Athens. *h.* 8, 3-4ths; *w.* 4, 1-4th. (B. 334.)

242. *Venus, standing, with Cupid.* These figures are represented in a niche of exactly the same dimensions as that in the engraving last described, to which it was probably intended by the engraver as a companion. The plate, however, is of somewhat larger dimensions. *h.* 9: *w.* 4, 1-4th. (B. 311.)

243. *The figure of Apollo,* described under No. 227, engraved by Marc' Antonio a second time. The space surrounding the niche, white in the first plate, is covered with hatchings in this. *h.* 8, 3-4ths: *w.* 4, 1-4th. (B. 335.)

244. *Venus, naked, in a crouching attitude, and Cupid behind her, standing on a pedestal.* The figure of Venus is apparently taken from some antique marble. This piece bears the cypher, and was perhaps engraved before Marc' Antonio's arrival at Rome. *h.* 8, 3-4ths: *w.* 5, 3-4ths. (B. 313.)

245. *A Man, naked, carrying the base of a column:* engraved in the artist's last manner, and marked with the tablet. *h.* 8, 3-4ths: *w.* 5, 3-4ths. (B. 476.)

246. *A Satyr, surprising a Nymph, who is lying at the entrance of a cavern, on the right of the print.* This piece was probably intended to represent the loves of Jupiter and Antiope. The female figure, although drawn in a meagre style, possesses considerable elegance. This plate is marked with the cypher of Marc' Antonio, and is dated 1506. MAS. 11. (*Martius,* or perhaps *Maius,* 11.) *h.* 8, 3-4ths: *w.* 7, 1-8th. (B. 319.)

247. *Cupid, assisted by two naked Infants, endeavouring to raise or carry a sort of terminus, the upper part of which represents a Child holding a winged anchor.* This plate is marked with the cypher, and is dated 1506. 18. s. (Septembris.) *h.* 9, 1-8th: *w.* 7, 3-8ths. (B. 320.)

248. *Thisbe discovering the dead body of her lover Pyramus.* Upon a small shield, on the fore-ground on the right, is the cypher of Marc' Antonio, accompanied by the date 1505. *h.* 9, 3-8ths: *w.* 8, 1-half. (B. 322.)

249. *A Soldier, naked, but wearing a helmet, holding a standard, which is blown violently by the wind.* At his feet is a lion. Engraved in a very finished manner from a design of Raffaele. *h.* 9, 5-8ths: *w.* 6, 7-8ths. (B. 481.)

250. *Venus seated on the left, holding an arrow, which Cupid appears to importune her for, and Vulcan working at his forge.* This piece is in the artist's early manner, and bears his cypher. *h.* 10: *w.* 8, 1-8th. (B. 326.)

251. *Venus seated upon a bank, extracting a thorn from her foot.* From a design of Raffaele. *h.* 10, 1-8th: *w.* 6, 3-4ths. Marco di Ravenna engraved the same subject. Bartsch does not appear to have seen the print of Marc' Antonio.

252. *Medoro, seated on the ground, caressing his lover Angelica.* *h.* 10, 1-4th: *w.* 6, 7-8ths. (B. 484.)

253. *Pan surprising Syrinx, who is combing her hair after bathing.* From a design of Raffaele. In Marc' Antonio's latter manner. *h.* 10, 1-half: *w.* 6, 3-4ths. (B. 325.)

254. An unknown subject. On the right is *a young Man, seated at the foot of a tree, listening apparently to the conversation of a Serpent, which is represented with the head of a Woman:* in the middle of the print *is a Woman standing, with a reed pipe in her hand; and on the left is seen a second young Man, running away terrified.* This piece is marked with the cypher, and was probably engraved about the year 1506. *h.* 10, 1-half: *w.* 8, 3-8ths. (B. 396.)

255. *Minerva, standing upon a Globe:* supposed to have been engraved by Marc' Antonio, from a design of Giulio Romano. *h.* 10, 5-8ths: *w.* 6, 1-4th. (B. 337.)

256. *A young Female, dressed in the taste of the antique, standing, with a garland in her right hand, between an old Man who is resting with both hands on his staff, and a young one who holds a dragon; with,*

below, an Infant recumbent on the ground. This piece, apparently one of the artist's earliest productions, is marked with his cypher. The distance represents a view of the city of Bologna. *h.* 11 : *w.* 8. (B. 399.)

257. *A group of three figures,—one of them the Man climbing out of the water before mentioned,—from the celebrated Cartoon of Pisa by Michelangiolo:* engraved in Marc' Antonio's most delicate manner, and dated 1510. Bartsch observes, that the landscape in the background of this engraving is copied, with little variation, from part of the print of Sergius and Mahomet, which was engraved by Lucas van Leyden in the year 1508. *h.* 11, 1-8th: *w.* 8, 7-8ths. (B. 487.)

258. *Two graceful female figures, perhaps intended to represent Sybils:* the one is writing in a book which she rests upon her left knee, and the other holds a closed volume. The cypher of Marc' Antonio is on the left, and in the sky are seen two of the signs of the zodiac. This piece is engraved in the artist's latter manner, from a design of Raffaele. *h.* 11, 1-4th: *w.* 7, 3-4ths. (B. 397.)

259. *A young Man seated naked, playing on the violin, surrounded by three naked Women, two of whom have each a flute.* This engraving appears to be one of the artist's very early performances, and is marked with the cypher. *h.* 11, 1-4th : *w.* 8. (B. 398.)

260. *The Judgment of Paris.* Paris is seated upon a bank on the right, and the three Goddesses are standing naked before him on the left: Venus, who is already in possession of the golden apple, has her head ornamented with wings. This piece also appears to be one of Marc' Antonio's early productions. *h.* 11, 3-8ths: *w.* 8, 3-8ths. (B. 339.)

261. *The celebrated Statue of the Apollo Belvidere;* the face seen in profile, and turned towards the right. This piece is beautifully engraved by Marc' Antonio, in the manner long afterwards adopted by Mellan, without any cross hatchings. Upon the pedestal is inscribed, SIC ROMAE · EX MARMORE SCULPTO. *h.* 11, 3-8ths: *w.* 6, 5-8ths. Of this piece there is a repetition which is also ascribed to Marc' Antonio. (B. 331 and 330.)

262. *The three Graces,* engraved by Marc' Antonio, from a beautiful antique group. In the margin at bottom is inscribed: SIC ROMA CARITES NIVEO EX MARMORE SCULP. *h.* 11, 1-half: *w.* 8, 3-4ths. (B. 340.) Marco di Ravenna engraved the same subject.

263. *Mars, seated naked, on the left of the print, and Venus, attended by Cupid, holding in both her hands a torch.* This piece is marked with the cypher of Marc' Antonio, and is dated 1508. 16 D. (Decembris.) *h.* 11, 3-4ths: *w.* 8, 3-8ths. (B. 345.)

264. *Apollo and Hyacinthus.* Apollo, who is standing on the left, holds a staff in his right hand, and has his left hand upon the shoulder of Hyacinthus, who, attended by Cupid, stands by his side, leaning upon his stick. Upon a tablet, suspended from a tree, is the cypher of the engraver, accompanied by the date 1506. APR. 9. *h.* 11, 3-4ths: *w.* 9. (B. 348.)

265. *Two graceful female figures, used as supporters to a rich vase or casket.* This design is supposed by Mr. Bartsch to have been made by Raffaele for Francis the First. The plate is engraved in Marc' Antonio's latter manner, and marked with the tablet. *h.* 12, 1-8th: *w.* 6, 1-half. (B. 489.)

266. *Jupiter kissing Cupid:* admirably engraved in Marc' Antonio's latter manner, from one of the triangular compartments of the history of Cupid and Psyche, which Raffaele painted in the gallery of the Palace called the little Farnesé, at Rome. It is marked with the tablet. *h.* 12, 1-8th: *w.* 8, 1-8th.

267. *Mercury flying forward,* in search of Psyche. Another similar compartment of the same gallery. Same dimensions.

268. *Cupid and the three Graces:* another similar compartment of the same work. It is marked with the tablet, and is of the same dimensions as the two others. (B. 342—344.)

269. *Hercules and Antæus.* A capital engraving in Marc' Antonio's latter and boldest manner, from a design of Raffaele. It is marked with the tablet. *h.* 12, 1-4th: *w.* 8, 3-8ths. (B. 346.)

270. *A statue of Apollo, represented standing in a niche, at the back of which is seen an iron grating.* He rests his left hand upon his

lyre, which stands on a pedestal, and has his right hand raised over his head. It is not improbable that this piece was engraved by Marc' Antonio, before his arrival at Rome, from a design made from a fine antique marble, by some Bolognese artist who had previously visited that capital. It is marked with the cypher. *h.* 12, 3-8ths: *w.* 5, 3-4ths. (B. 333.)

271. *The Facade of a magnificent Building,* decorated at the bottom by the statues of four captives, and above by four cariatides and a colossal bust. Heinecken states, that this piece bears the mark of the engraver at the left hand bottom corner. Bartsch mentions the having seen two impressions of it, both of which were without the mark. *h.* 13, 1-half: *w.* 9, 5-8ths. (B. 538.)

272. *Galathea, standing in a Car drawn by Dolphins, and surrounded by Sea Nymphs, Cupids, and Tritons:* engraved from the celebrated fresco by Raffaele, in the palace called 'the little Farnese,' before mentioned. This capital production of Marc' Antonio is engraved in his latter manner, and marked with the tablet. *h.* 16, 1-8th: *w.* 11, 3-8ths. (B. 350.)

273. *Neptune appeasing the Tempest, which Eolus had raised against the Fleet of Æneas;* commonly called the '*quos-ego.*' The principal subject, above mentioned, is surrounded by several smaller representations of different parts of the story of Æneas, accompanied by inscriptions. The design is doubtless of Raffaele, and the engraving, which is executed with great delicacy of burin, and at the same time force of effect, is justly esteemed one of Marc' Antonio's most capital productions. *h.* 17: *w.* 13, 1-4th. (B. 352.)

Class 5. PORTRAITS.

274. *The celebrated equestrian Statue of Marcus Aurelius;* seen in profile, and turned towards the left. This engraving is executed with great delicacy, and at the same time vigour of burin, and is marked with the cypher. Upon the pedestal is inscribed: ROMAE ·

AD · S · IO · LAT. The statue, in the time of Marc' Antonio, had not yet been removed from the church of *S. Gio. Laterano* to the capital. *h.* 8, 1-4th: *w.* 5, 5-8ths. (B. 514.)

275—286. *The Busts of the twelve Cæsars,* represented in profile, in the form of medallions. The plates measure (including margin) *h.* 7: *w.* 6, 1-8th. The first impressions are without the numbers.—1. *Julius Cæsar:* DIVO IVLIO.—2. *Augustus:* CAESAR DIVI F.—3. *Tiberius:* TI CAESAR DIVI AVG F AVGVSTVS IMP. VIII.—4. *Claudius:* TI CLAVDIVS CAESAR AVG P M TRI P IMP.—5. *Nero:* NERO CLAUD CAESAR AVG GER P M TRP.—6. *Galba:* SER GALBA IMP CAES AVG.—7. *Otho:* IMP OTHO CAESAR AVG TRP.—8. *Vitellius:* VITELLIUS. GERMAN IMP AVG P M TP P.—9. *Vespasian:* T CAES VESPASIAN IMP PON TR POT COS II.—10. *Titus:* IMP. T. CAES. VESP AVG P M TR P PP COS. VIII.—11. *Domitian:* IMP. CAES DOMITIAN AVG GERM COS. XI.—12. *Nerva:* IMP. CAES NERVAE TRAIANO AVG GER DAO P M TR P COSV PP. (B. 501—512.)

287. *The Emperor Constantine the Great;* represented on horseback, in the form of a medallion: CONSTANTINVS · IN · XPO · DEO · FIDELIS · IMPERATOR · ET · MODERATOR · ROMANORVM · ET · SENPER · AVGVSTVS. A circle, 3, 3-8ths diameter. Marc' Antonio is supposed to have engraved this piece before he left Bologna. (B. 495.)

288. *The Portrait of Pope Leo the Tenth.* A bust, seen in profile, in the form of a medallion: LEO · X · PONT · MAX. Very delicately engraved. The space above, and below the medallion, is covered with hatchings. *h.* 3, 3-8ths: *w.* 2. (B. 493.)

289. *The Portrait of Pope Adrian the Sixth;* the companion to the last: ADRIANVS SEXT. P. MAX. Same dimensions. (B. 494.)

290. *The Emperor Charles the Fifth, when young, represented in the form of a medallion.* His bust is seen in profile, and turned towards the right: CAROLO CAES AVG GER ISP IMP PR. *h.* and *w.* 5, 3-4ths. (B. 497.)

291. *The Portrait of Octavius Farnese, Duke of Urbino,* in the form of a medallion. A bust, seen in profile, and turned towards the left: OCTAVIVS · FRAN · DVX · VRBI · PRAEF. Bartsch appears to have

some doubts as to this engraving being by the hand of Marc' Antonio. *h.* 6, 1-4th: *w.* 4, 3-4ths. (B. 498.)

292. *The Portrait of the celebrated Poet Aretine.* Head and shoulders: seen nearly in a front view. This admirable specimen of Marc' Antonio's talents is marked with the cypher, and in the margin at bottom is the following inscription:

PETRVS ARRETINVS ACERRIMVS VIRTVTVM AC VITIORVM
DEMOSTRATOR.
NON MANVS ARTIFICIS MAGE DIGNVM OS PINGERE NON OS
HOC PINGI POTERAT NOBILIORI MANV
PELLAEVS IVVENIS SI VIVERET HAC VOLO DESTRA
PINGIER HOC TANTVM DICERET ORE CANI.

h. (including the bottom margin) 8, 3-8ths: *w.* 5, 7-8ths. (B. 513.)

Class 6. ENGRAVINGS COPIED BY MARC' ANTONIO FROM THE WORKS OF ALBERT DURER.

293—329. *The Fall of Man and his Redemption through Christ:* a set of thirty-seven pieces, including the title. (See Cat. of Durer, p. 739, Nos. 38—74.) These engravings, which have been already spoken of, are marked with the tablet. *h.* 5, *w.* 3, 7-8ths. Bartsch notices three different impressions of this work. In the ordinary ones, the plates are numbered. The *first* impressions, according to Bartsch, are without numbers. (B. 584—620.)

330—346. *The Life of the Madonna;* a set of seventeen pieces, (see Cat. of Durer, p. 731, Nos. 75—94), being copies, as I have before stated, of the entire series by Durer; except the title, and the two pieces representing the Death and the Assumption of the Virgin. These engravings are marked with the cypher of Albert Durer, and are numbered from 1 to 17. The last piece only bears the monogram of Marc' Antonio himself. *h.* 11, 3-8ths: *w.* 8, 1-4th. (B. 621—637.)

347. *The Adoration of the Magi;* a copy from No. 98 of the Catalogue of Durer's engravings in wood, (p. 732.) *h.* 11, 1-4th: *w.* 8, 1-4th. (B. 638.)

348. *The Madonna suckling the Infant, attended by Joseph and five Angels.* Copied, with the mark of Durer, from No. 107 of that artist's engravings in wood, (p. 733.) *h.* 8, 3-8ths: *w.* 5, 5-8ths. (B. 639.)

349. *St. Christopher.* Copied, with the cypher of Durer, from No. 108 of that artist's engravings in wood. *h.* 8, 3-8ths: *w.* 5, 1-half. (B. 641.)

350. *St. Francis receiving the Stigmates;* copied, with the mark of Durer, from No. 109 of that artist's engravings in wood. *h.* 8, 1-8th: *w.* 5, 1-half. (B. 642.)

351. *St. John the Evangelist and St. Jerome;* copied, with the cypher of Durer, from No. 111 of that artist's engravings in wood. This piece, according to Bartsch, bears the date 1506. A. 1. (April or August.) *h.* 8, 1-half: *w.* 5, 7-8ths. (B. 643.)

352. *Christ appearing to St. Gregory during the celebration of Mass;* copied from No. 103 of Durer's engravings in wood, (p. 732.) *h.* 11, 1-half: *w.* 8. (B. 644.)

353. *The dead Body of Christ, lamented over by his Disciples;* copied, with the mark of Durer, from No. 34, p. 729, of that artist's engravings in wood, in a contrary direction to the original. *h.* 16: *w.* 11, 1-4th. (B. 647.)

354. *The Madonna and Child, with Joseph asleep, and in the foreground a Butterfly;* copied, in a reverse direction, with the mark of Durer, from No. 3 of that artist's engravings on copper. *h.* 9; *w.* 7, 1-4th. (B. 640.)

355. *Three Peasants, standing in conversation;* copied, in a reverse direction, from No. 13 of Albert Durer's engravings on copper; but without his mark. *h.* 4, 1-8th: *w.* 3. (B. 648.)

356. *A Lady on horseback, and a Man, bearing a halberd, on foot;* copied, with the mark of Durer, from No. 31 of that artist's engravings on copper, in a contrary direction to the original. *h.* 4, 1-8th: *w.* 3. (B. 649.)

357. *A man seated asleep in a stove, and tempted in his dreams with impure thoughts;* copied, with the cypher of Durer, from No. 20 of that artist's engravings on copper, in a contrary direction to the original. *h.* 7, 1-half: *w.* 4, 3-4ths. (B. 651.)

358. *A Gentleman and Lady walking together, and Death behind a tree;* a very excellent copy, with the mark of Durer, engraved, in a contrary direction to the original, from No. 8 of that artist's engravings on copper. *h.* 7, 3-4ths: *w.* 4, 7-8ths. (B. 652.)

359. *Christ on the Cross, with the Madonna standing on the left, and St. John on the right.* The sky behind the figures is dark. This fine print was doubtless engraved by Marc' Antonio, either from a drawing of Albert, which that artist had sent as a present to Raffaele, or from some picture which he had painted whilst at Venice. *h.* 10, 5-8ths: *w.* 6, 3-4ths. (B. 645.)

CONCLUSION.

I have now, with as much conciseness as possible, presented the reader with a Catalogue of the works of Marc' Antonio Raimondi; and with it I terminate my present labours. The inexperienced amateur, who may be desirous of forming a collection of the engravings of that excellent artist, (many of them of very high price and great rarity) will not, perhaps, find this Catalogue sufficiently minute in its details, to enable him, upon all occasions, to distinguish between the different states of impression in the same plate, or to guard him against the possibility of being occasionally deceived by the imposing, and sometimes really excellent, copies, which exist of several of them. This I could not do, without swelling my book, already more bulky than I originally intended, to a much larger size; and perhaps the majority of my readers will be the less disposed to disapprove the line I have adopted, as the deficiency, here spoken of, will be found in a great measure supplied in the fourteenth volume of the 'Peintre Graveur;' a work to which I have constantly referred, and in which Mr. Bartsch has given a particular and diffused

description of all the engravings of Marc' Antonio, as well as of the various copies of each print, united, in one Catalogue, with an account of the numerous engravings of Agostino Veneziano and Marco di Ravenna, his two most celebrated scholars.

Vasari, who may be supposed to have put the last hand to that Chapter of his work in which the life of Marc' Antonio is contained, shortly before the year 1568, when it was published, observes of him, "that he had not hitherto been much excelled by any who had practised engraving since his time, and that, in some respects, few could bear a comparison with him." The politeness which the Aretine Biographer was accustomed to observe, in speaking of his contemporaries, may well account for his eulogium of Marc' Antonio being thus cautiously limited. He might truly have said, that no succeeding engraver had approached him in correctness and purity of outline, or in delicacy and truth of expression; and, indeed, even now, it is not going too far to declare, that, in these respects, several of his finest prints are still unrivalled.

THE END.

NEC TEMPORE DEPERIT

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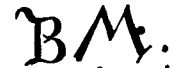 Ancient German engravings, with these marks, 704....probably not all by the same artist, 703.

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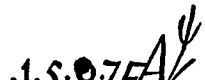 Mark of an unknown Italian artist, 593.

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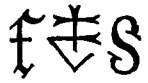
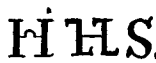
 The mark of an unknown artist, 627.... account of his engravings, 627—628.

 The mark of an unknown German engraver, 707.

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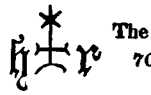 The mark of an unknown German engraver, 707.

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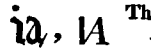
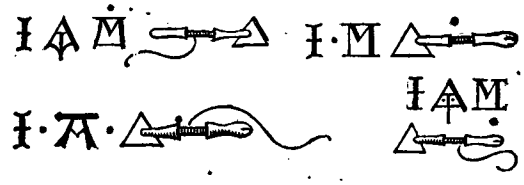
 The marks of an early Italian engraver in wood, 576 note....engraved the cuts for an early edition of *Ovid's Metamorphoses* and doubtless those of the *Polifilo*, 576 note....probably named Giovanniandrea, 578 note.



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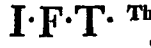 The mark on an ancient engraving erroneously ascribed to Finiguerra, 295, 585.

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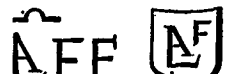
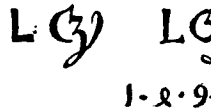
 The marks of an unknown artist, 593, and note.

 The marks of an ancient German engraver, supposed to be Lucas Cranach, 694.

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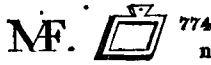 774....See Raimondi (Marc' Antonio).

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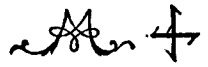
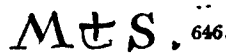
 The mark of an unknown engraver, 678.

 646....See Schongauer (Martin).

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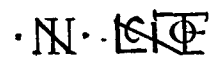 See Modena (Nicoletto da).

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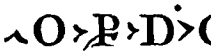 Mark of an early Italian artist, 568, 573....his engravings executed with great delicacy, 568....account of his works, 569—574.

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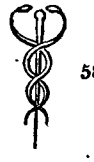 585....See Caduceus (Master of).

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